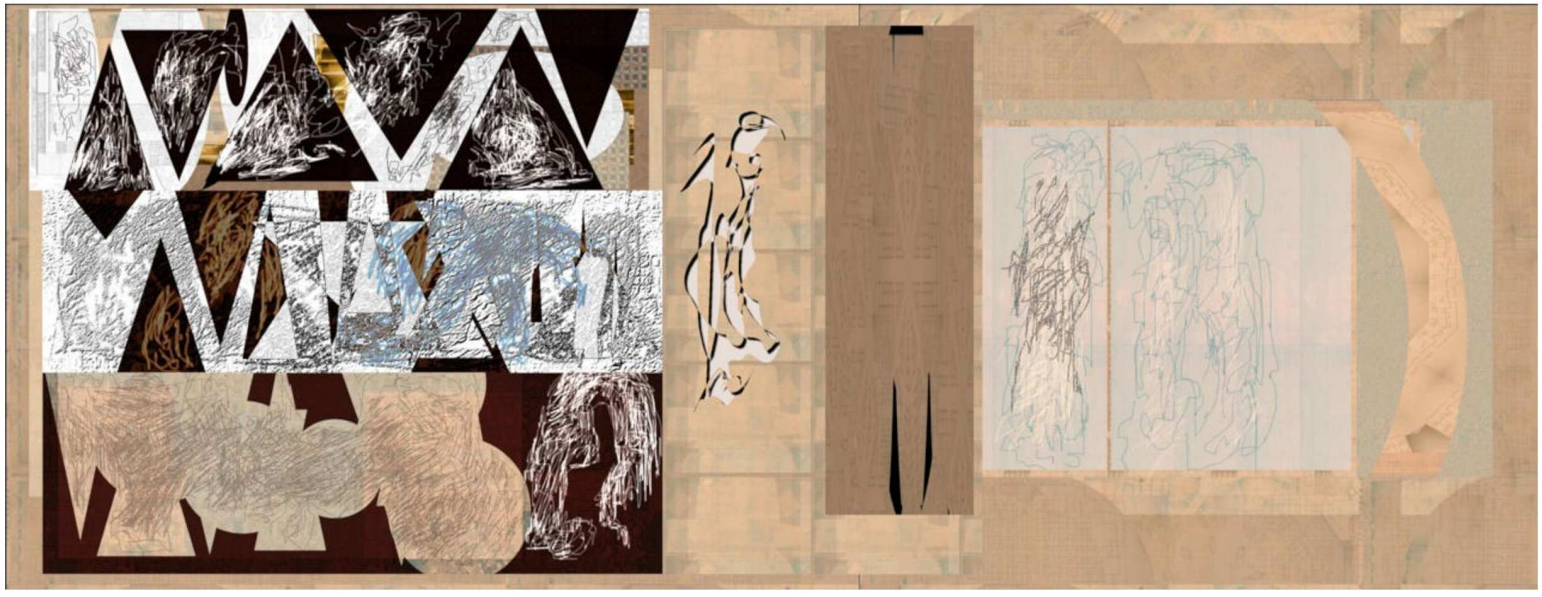
The Underdrawing of Rhetoric

Post Limbo Art and Language

Edwin VanGorder



The Underdrawing of Rhetoric

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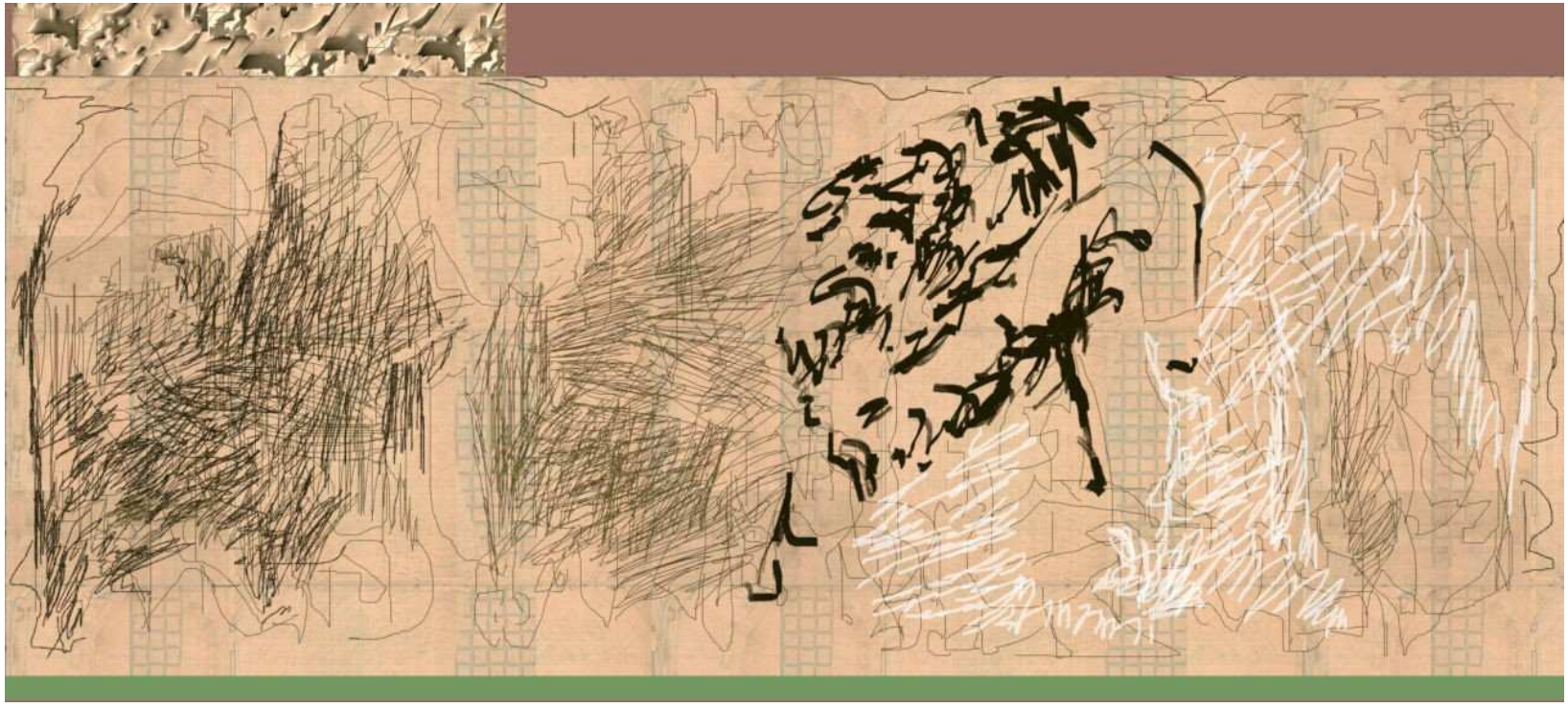
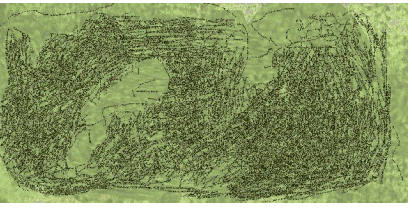
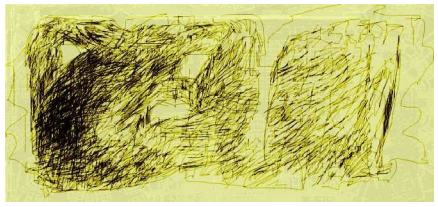
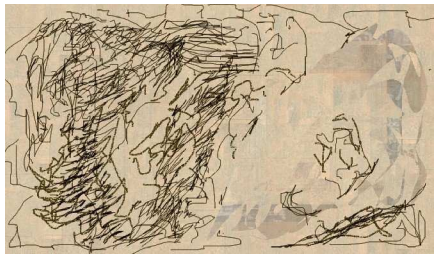
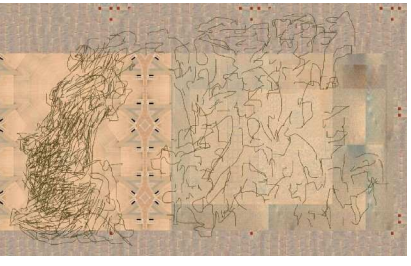
The Underdrawing of Rhetoric (Rehicittra sutra)

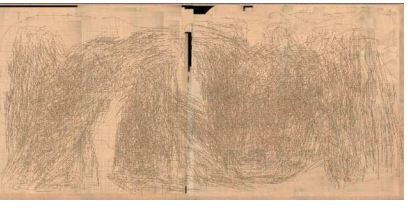
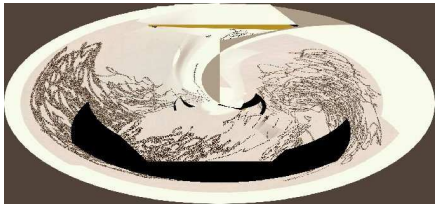
Rekhicitra is word for line drawing or diagram, and the Sanskrit word is linked then to “bodicittra” or “awakening mind”-(bodi= awakening and cittra= that which is consciousness) the transition from line drawing to “recite” brings then also the term “recognize” to bear upon “rheka” as also a word for drawing and in the transition likewise “reckon” and also root for rhea, or the structural word for rhetoric which belongs to the account Aristotle placed upon Heraclitean poetics as that poiesis which today remains in Rhetoric , and is most clearly available in Psychology and Physics as approaches within semiotic arrival. I am interested, given that Greek is built on Sanskrit, in realizing more closely , how the Heraclitean ethos is built upon the diversity of words for drawing which is the thinking, rajistic mode through mood of Sanskrit:
Heraclitus is clear about preferring that which comes from experience which he states as sight and sound, thus semiotic, and giving the somatic dimension of which “bodi” imbues “AnumAna drawing as act of inferring or drawing conclusion (enumerate) and parAmeza as drawing which makes those inferences as a drawing together or as Heidegger ventured Dassein- there being. Yet conditioning therebeing there is pratyAharin or drawing hither and thither (“ the fairest order is a heap of random sweepings”) ParamAmarza (parameters) are also a kind of drawing by twisting or binding, linked to all the association of trope, and the ProtoIndoEuropean Werpen or twist which Heraclitus relates via the also Proto European Waro (Sanskrit built upon the PIE as Greek upon Sanskrit) and within the denominations he chose to construct a complex string of puns through the word for drawing a bow, in Sanskrit ApUrana, and also in another word for drawing l(pUraka as a yogic exercise in drawing in the breath through alternate nostrils (chiasmus in rhetoric I suppose)… For Heraclitus the word for Bow links successive to derived associative bendings that range bow to ward to twist,punish, blossom, show, a lot, and hym which become the standing allegories for his cultural levels of association which Leibnitz with nicety ascribed Monad as a term for handling the idea and in this exemplifies SaMhara or drawing in which we call “summarize” (via the Summerians to some degree) in the Summer of our Civilizations Content…) In addition there is a lot echoing within the chamber of Heraclitus’s most famously obscure fragment: “ a person kindles a light in the night when sight extinguished and sleeping touches the dead, waking touches the sleeper): between Phaedrus and Pyros the first term meaning luminous being is cast over : he is stating biological functions are states and awakening (bodicittra) belong to creativity which to exist must coexist.

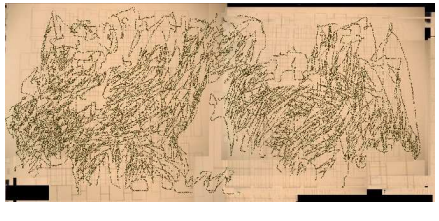


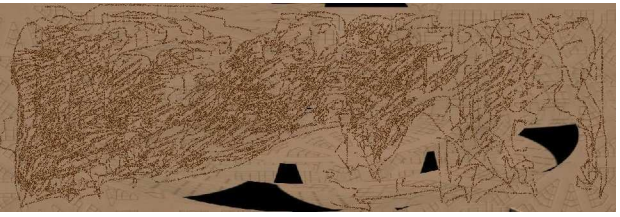
presentation drawings

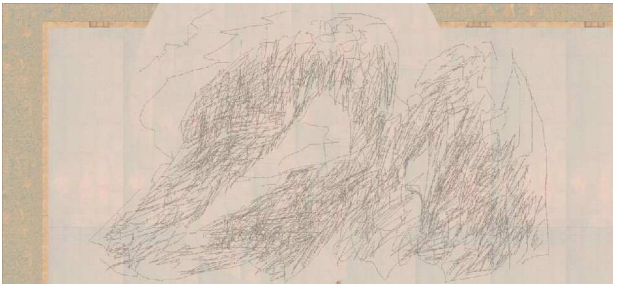




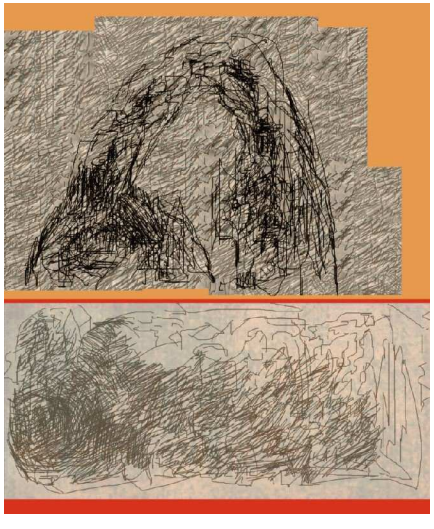


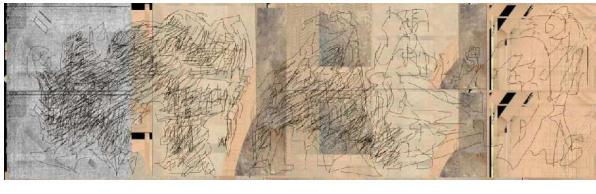



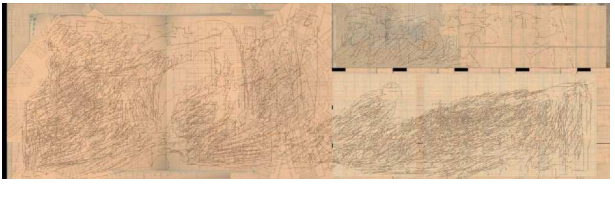


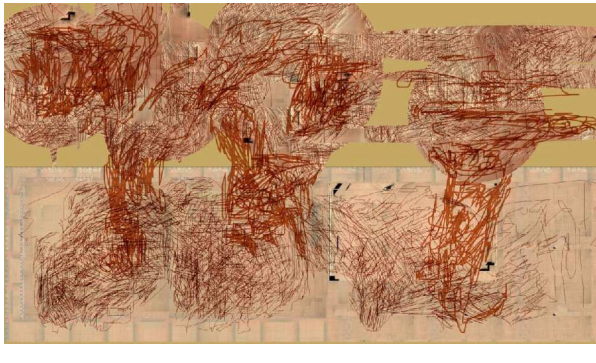


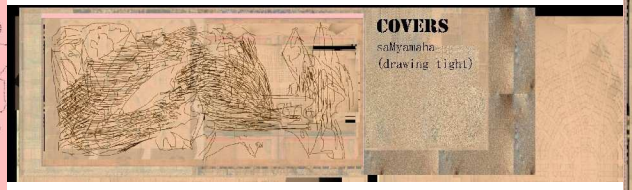


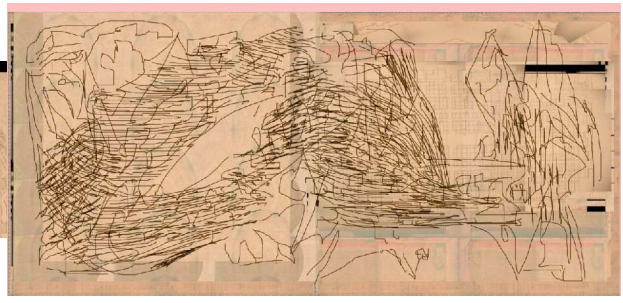


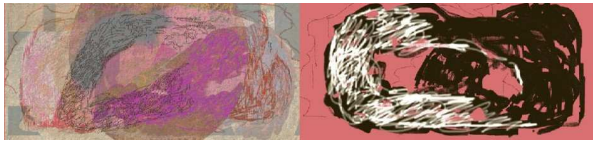


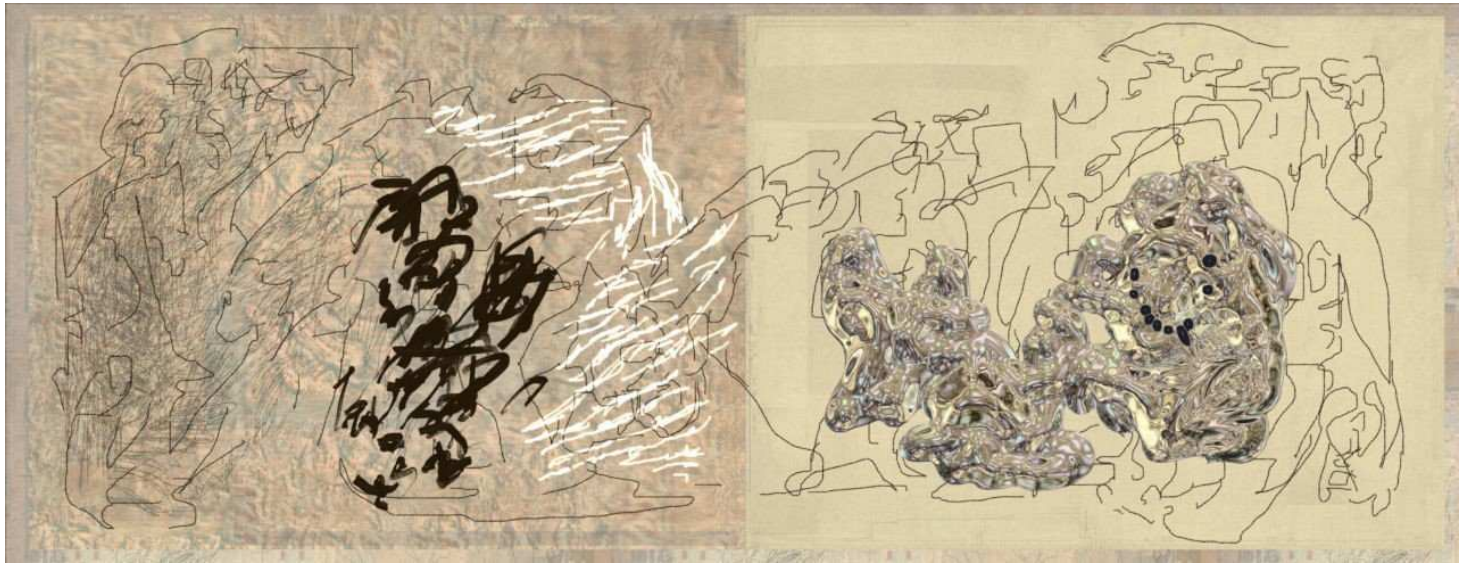


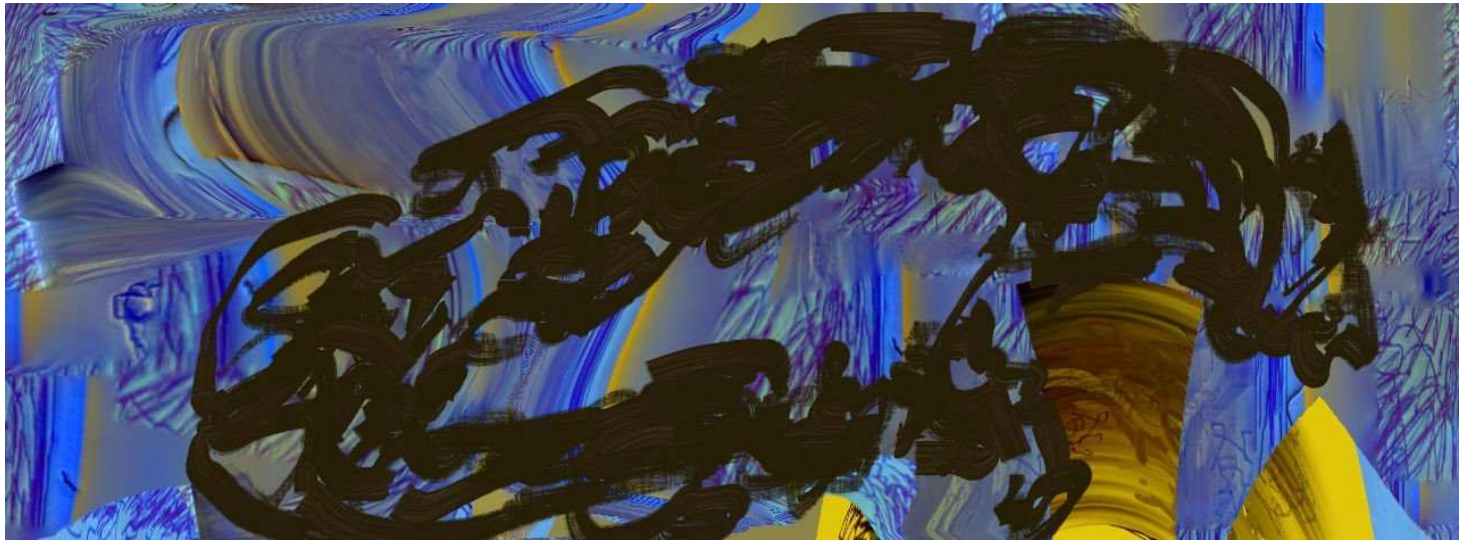



COVERS
sahyamaha
(drawing tight)

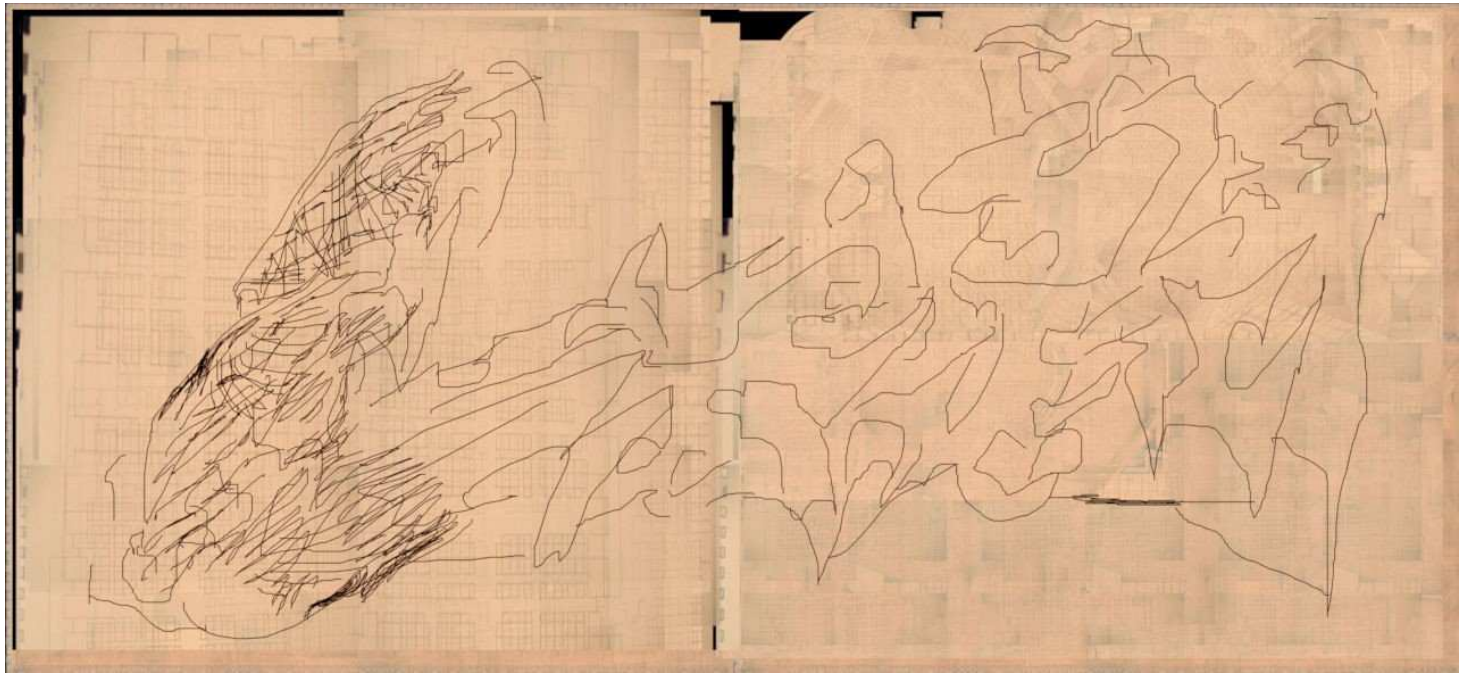


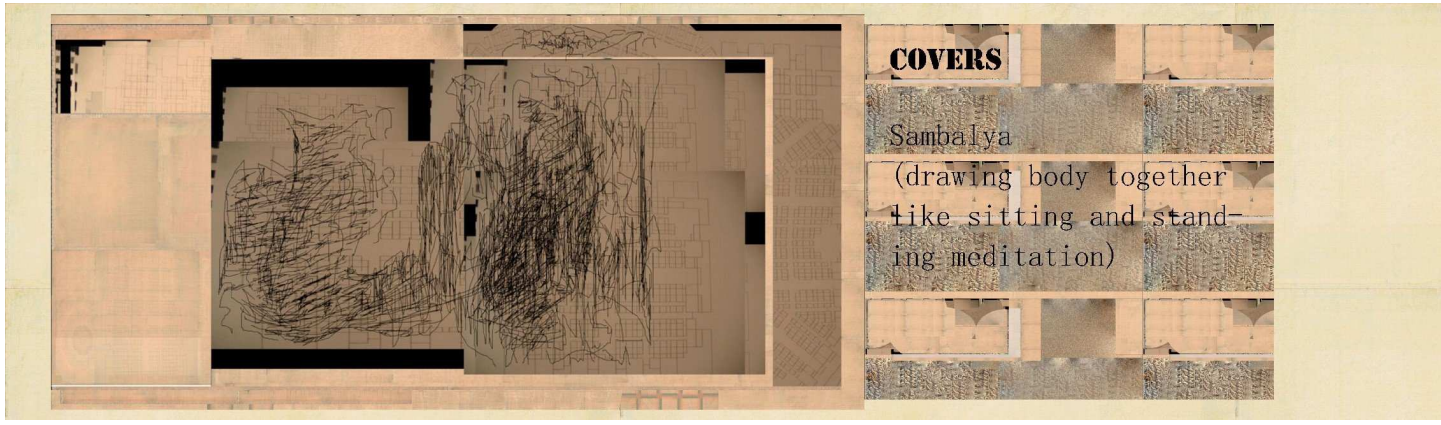


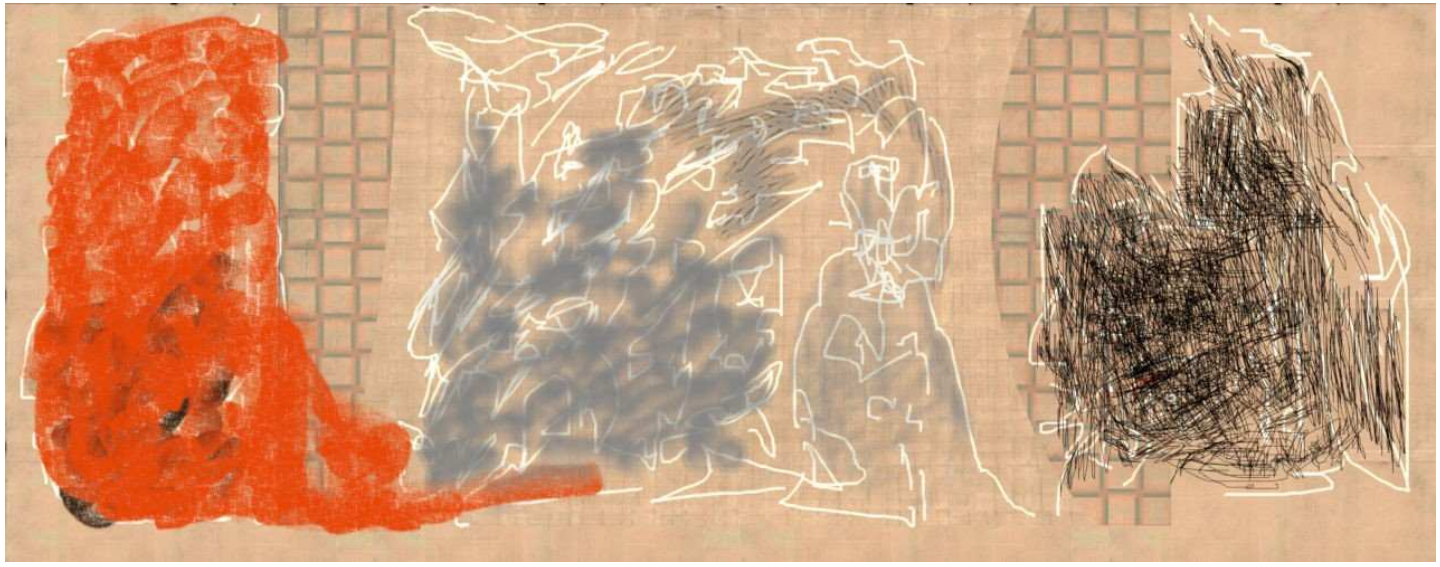


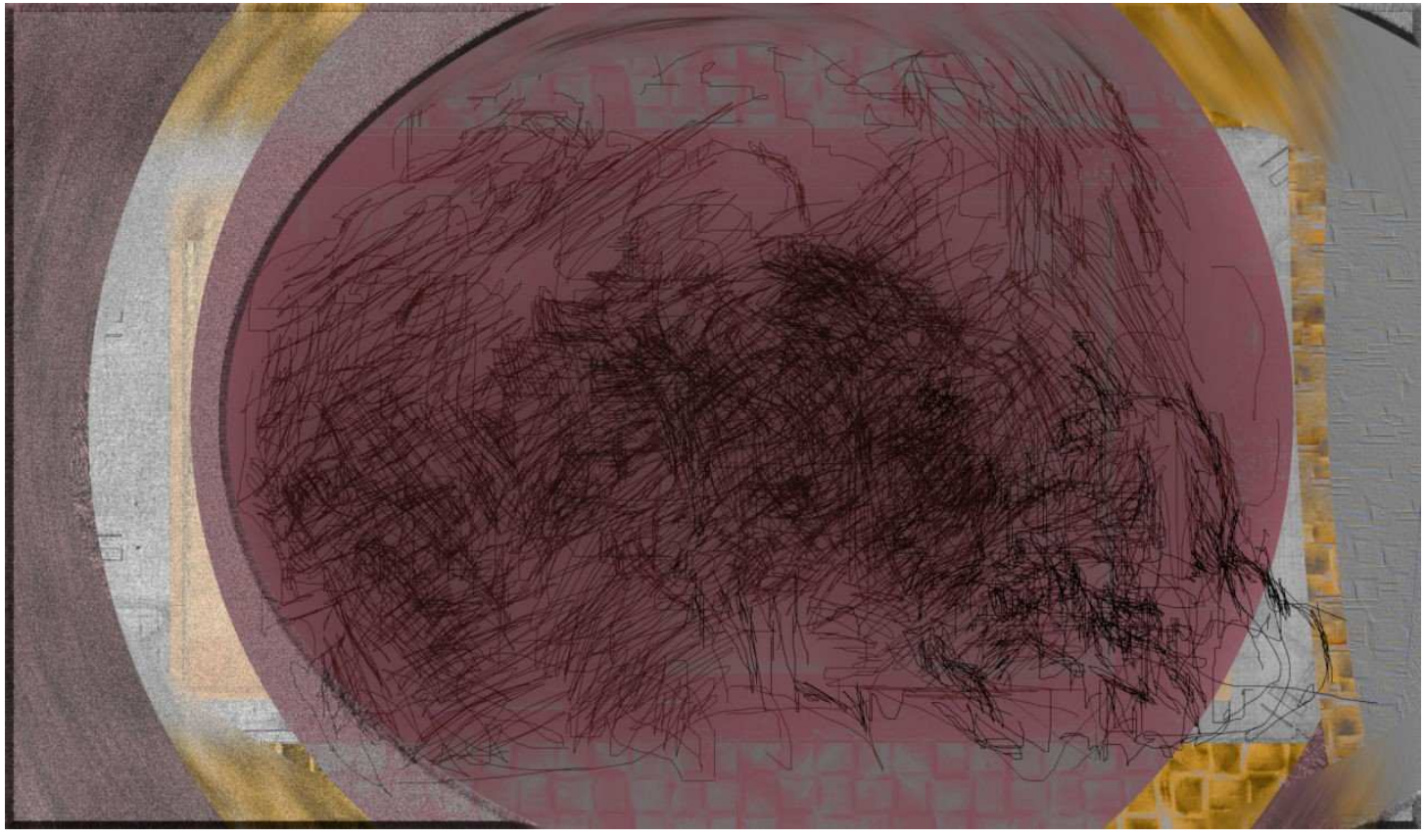


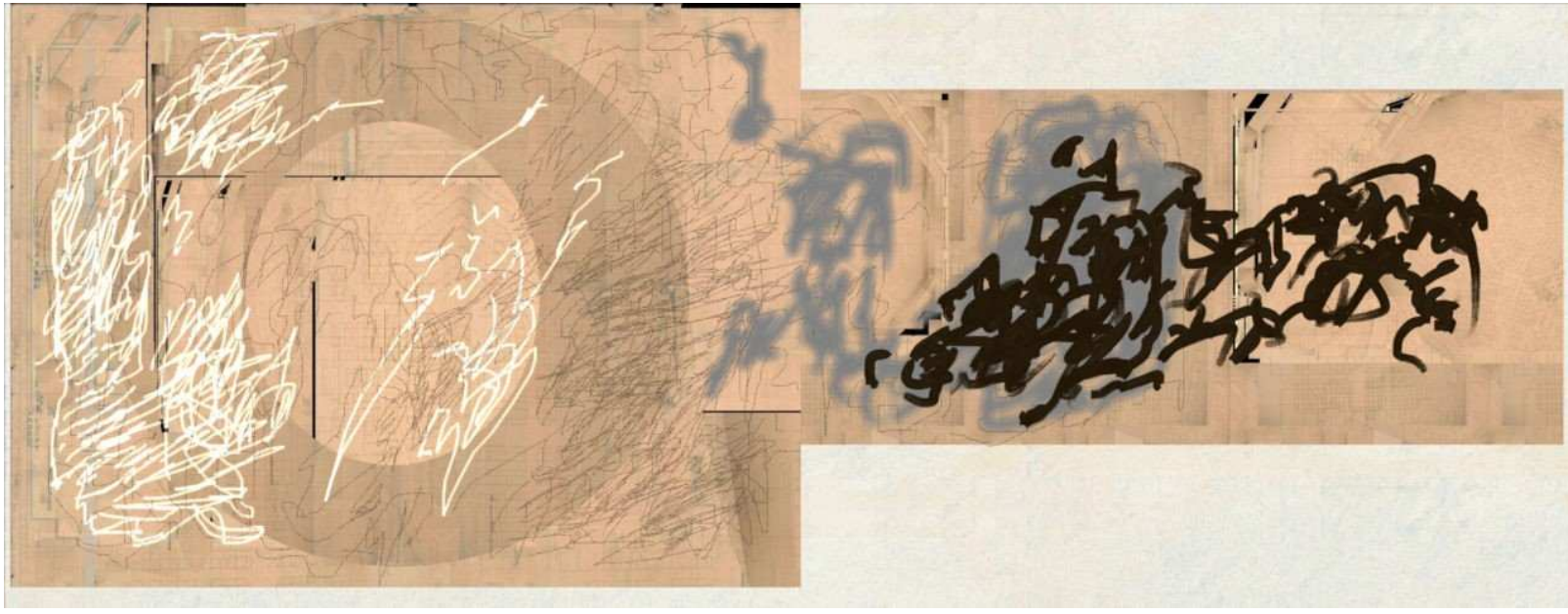
COVERS
karSaNa
(draw back)

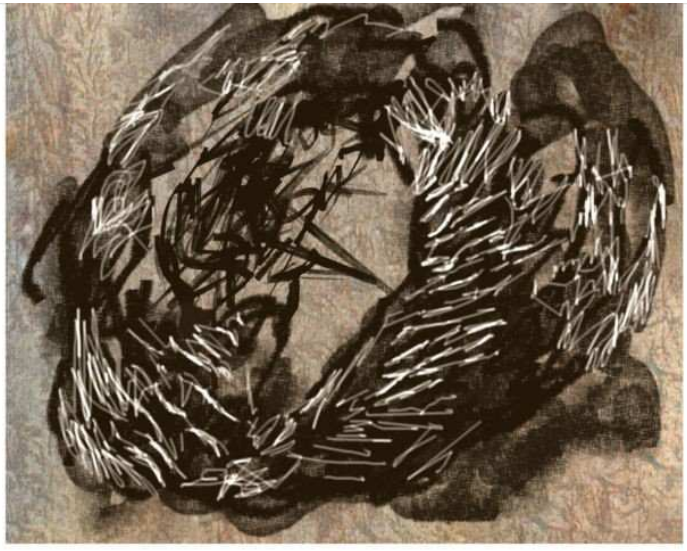


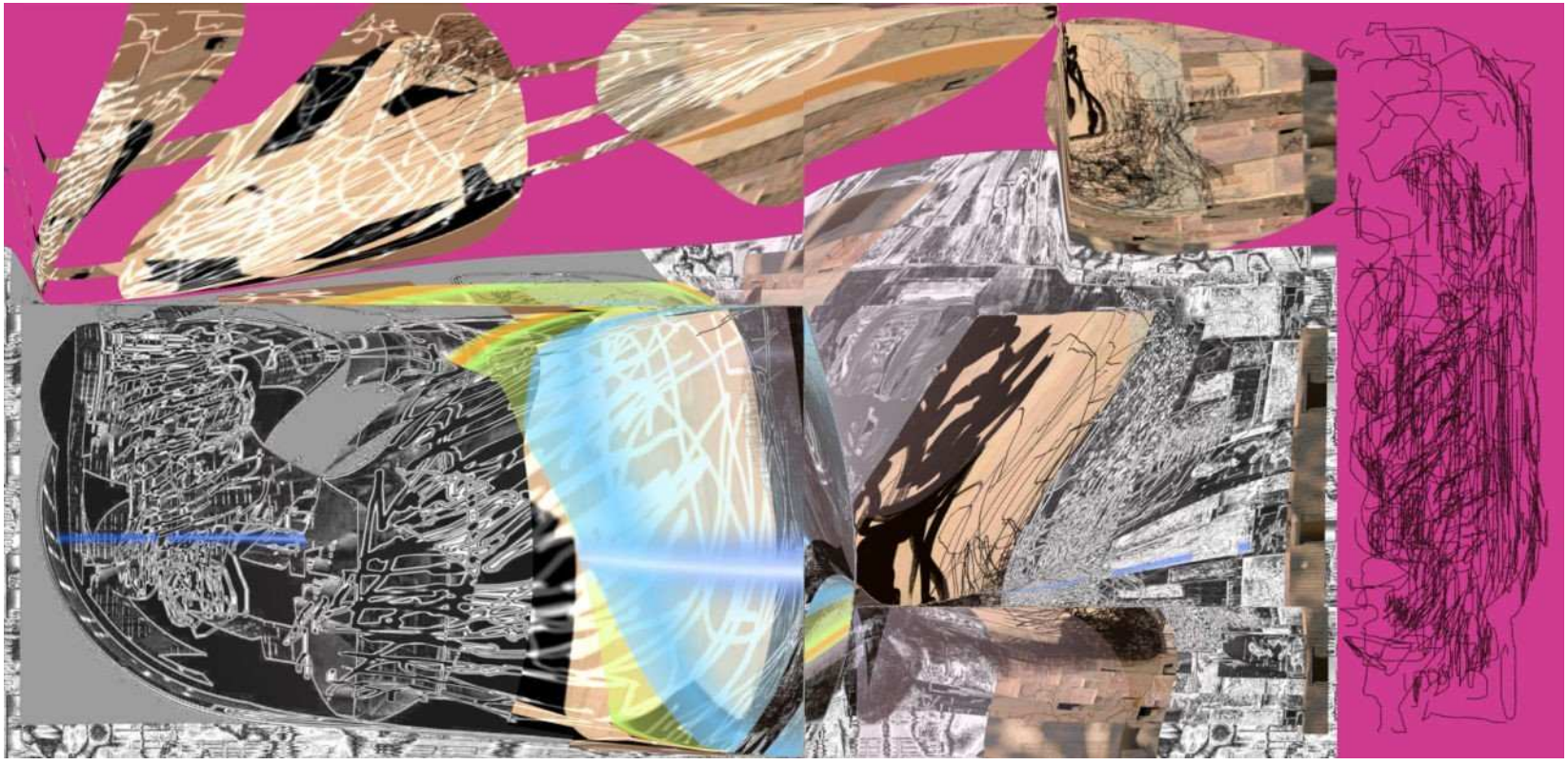

COVERS
Sambalya
(drawing body together
like sitting and stand-
ing meditation)

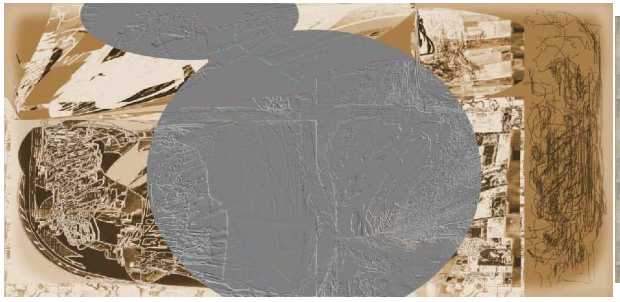
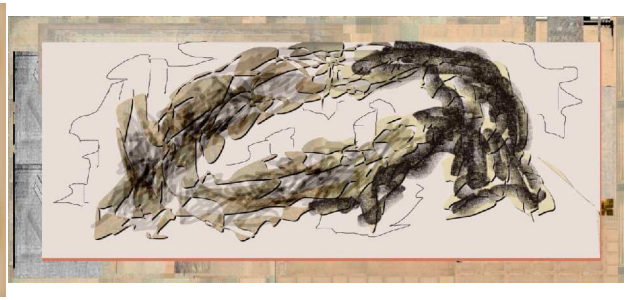


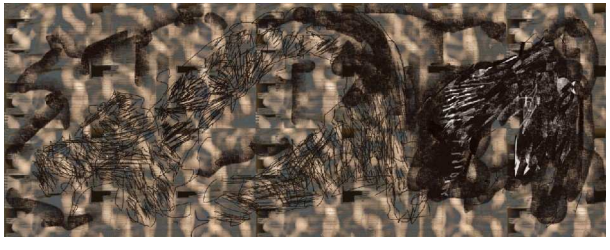


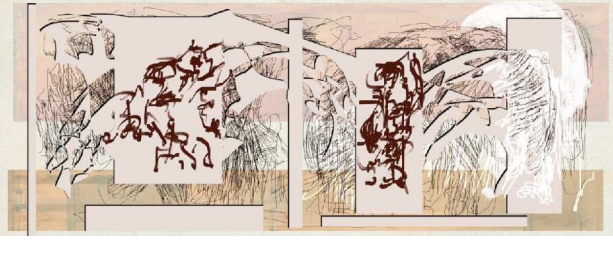
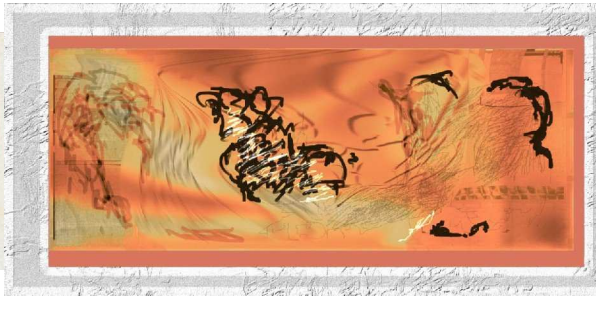


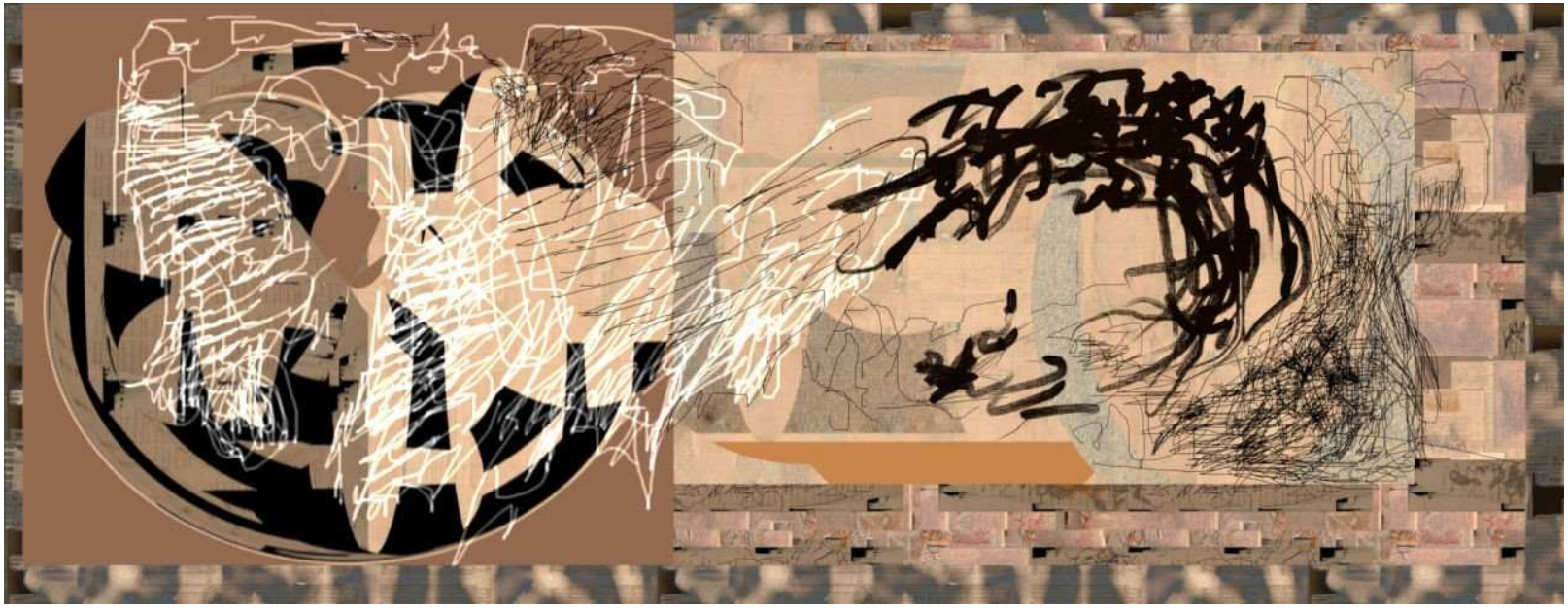


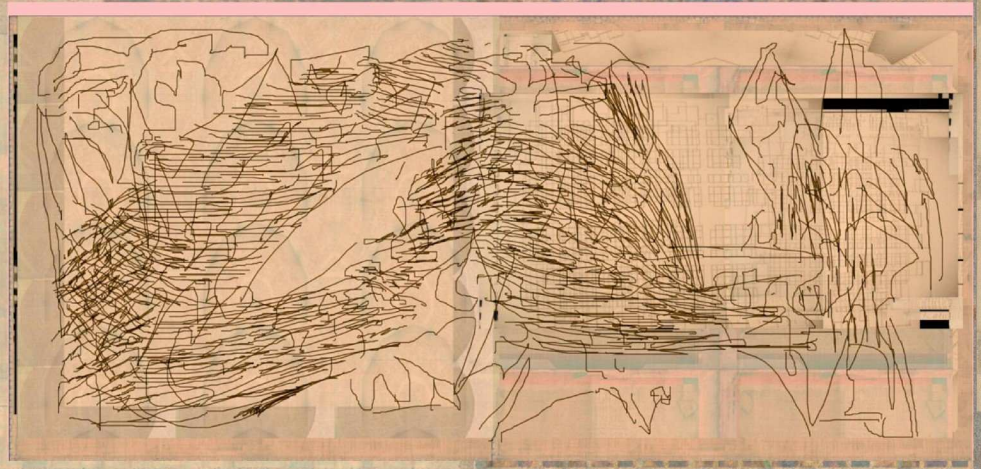




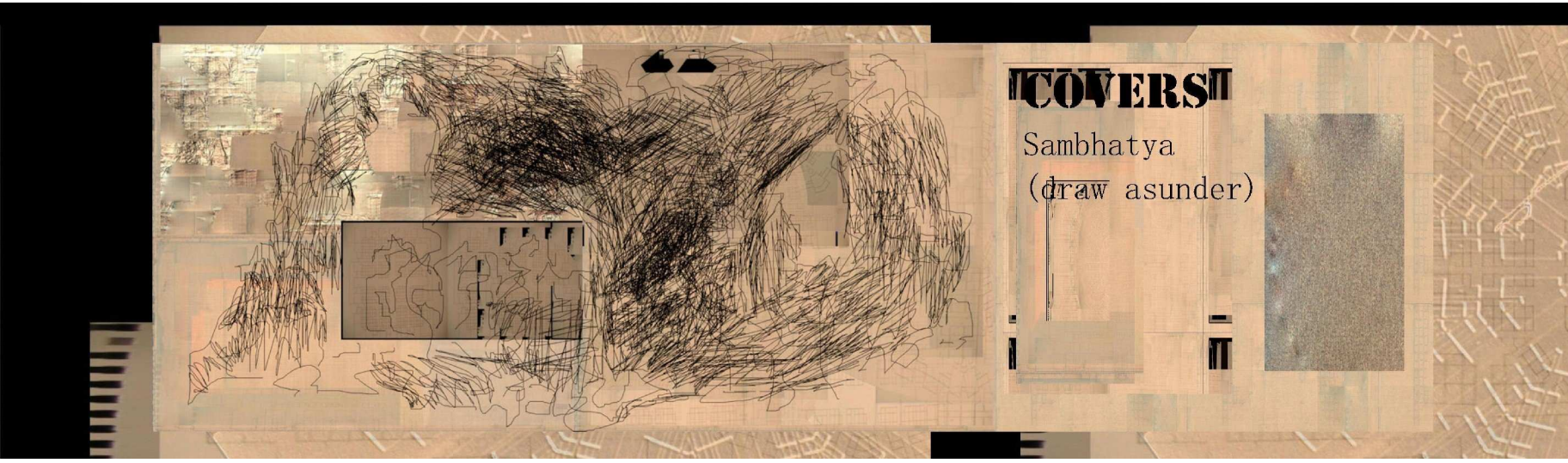


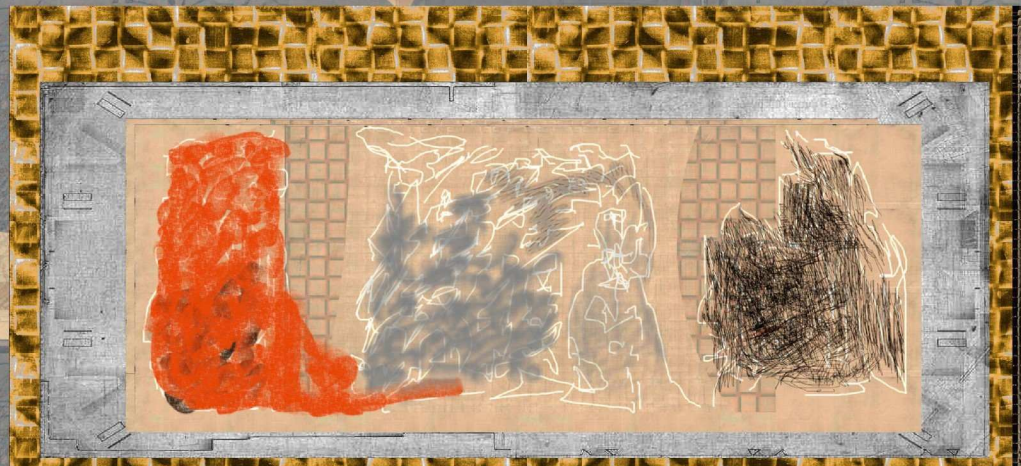


COVERS

saMyamaha

(drawing tight)


COVERS
Sambhatya
(draw asunder)



COVERS

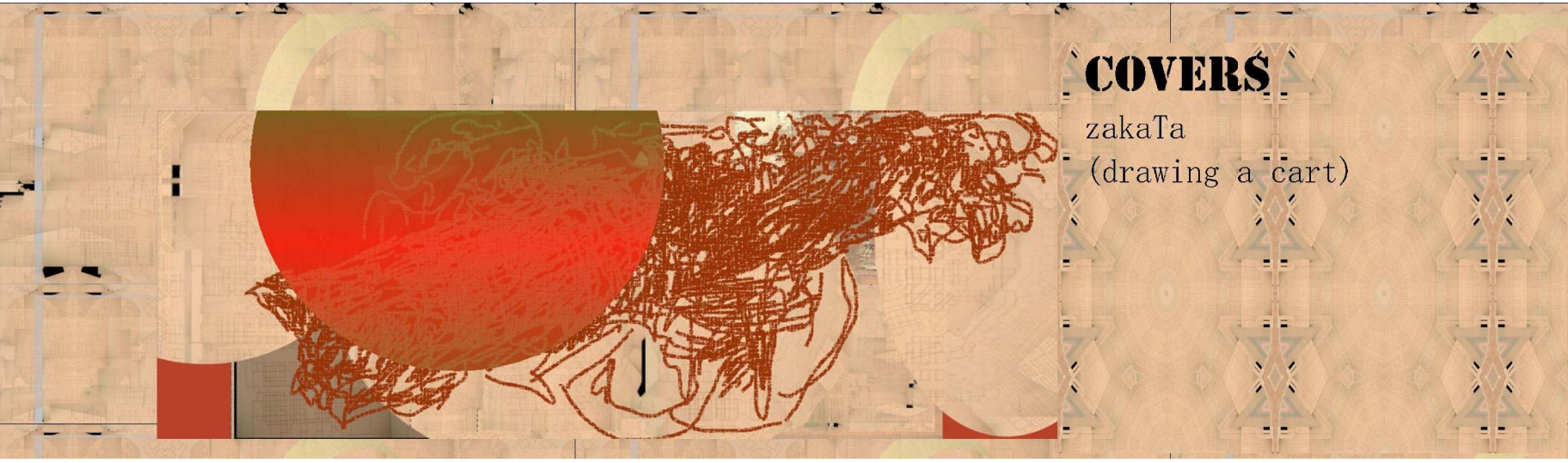
SavdhAvahin
(drawing well-
apologies to Sa-
vanarola)

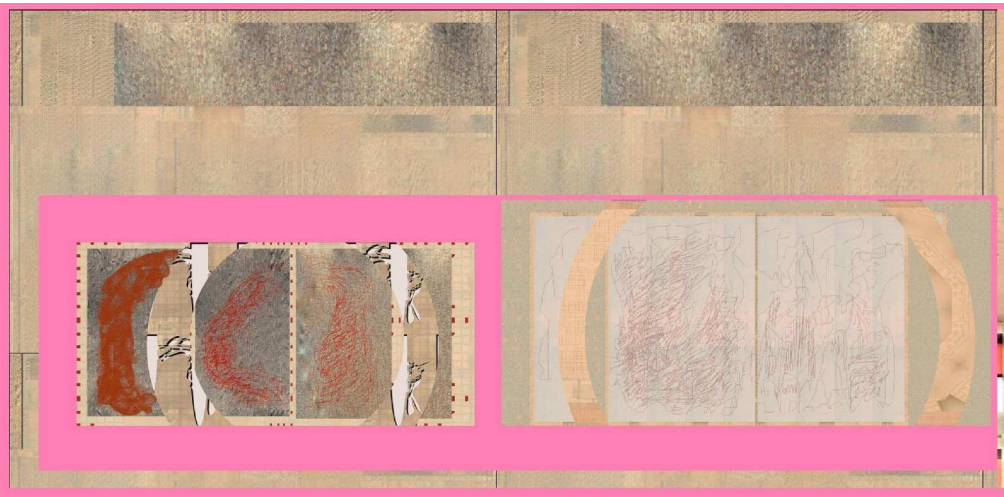
COVERS

apoDana

(drawing

lightly)


COVERS
zakaTa
(drawing a cart)



COVERS

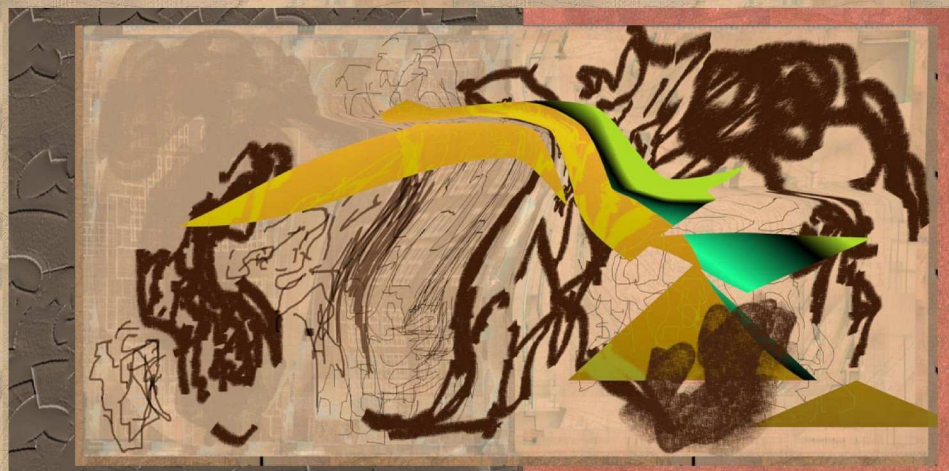
dazakarSa

(wickdrawing)

COVERS
apUraNa
(drawing a bow)

COVERS

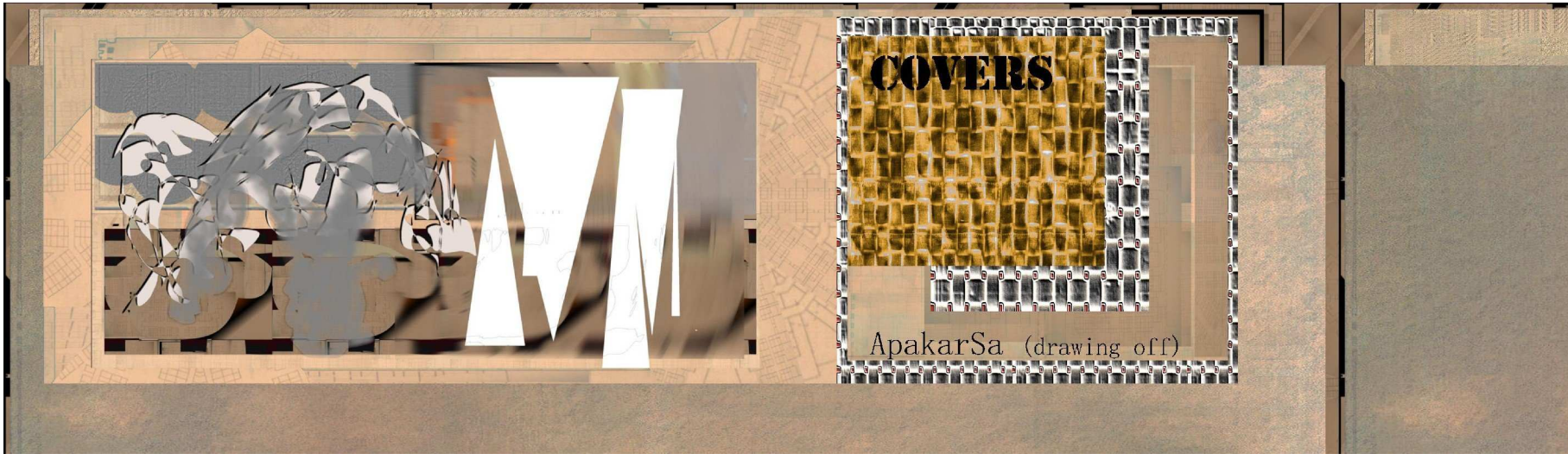
prakanSin
(drawing forth)



COVERS

karSaNa

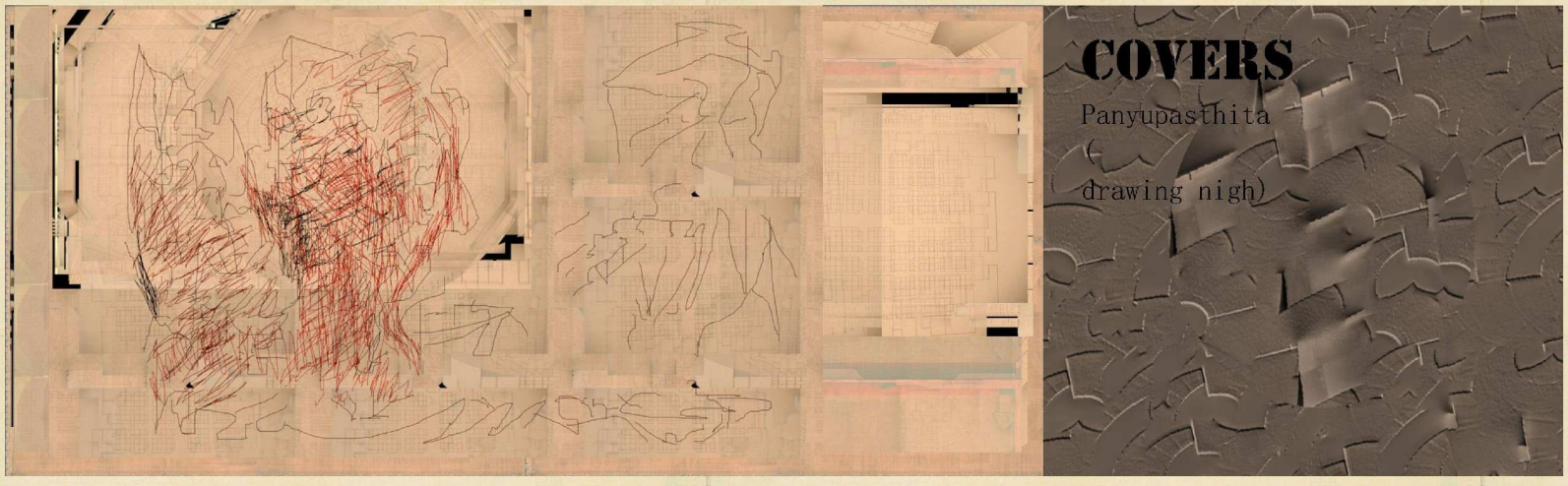
(draw back)

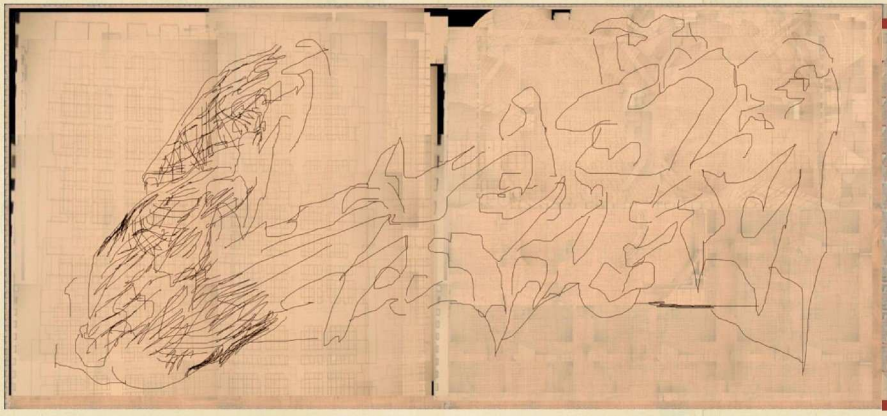

COVERS
ApakarSa (drawing off)

COVERS

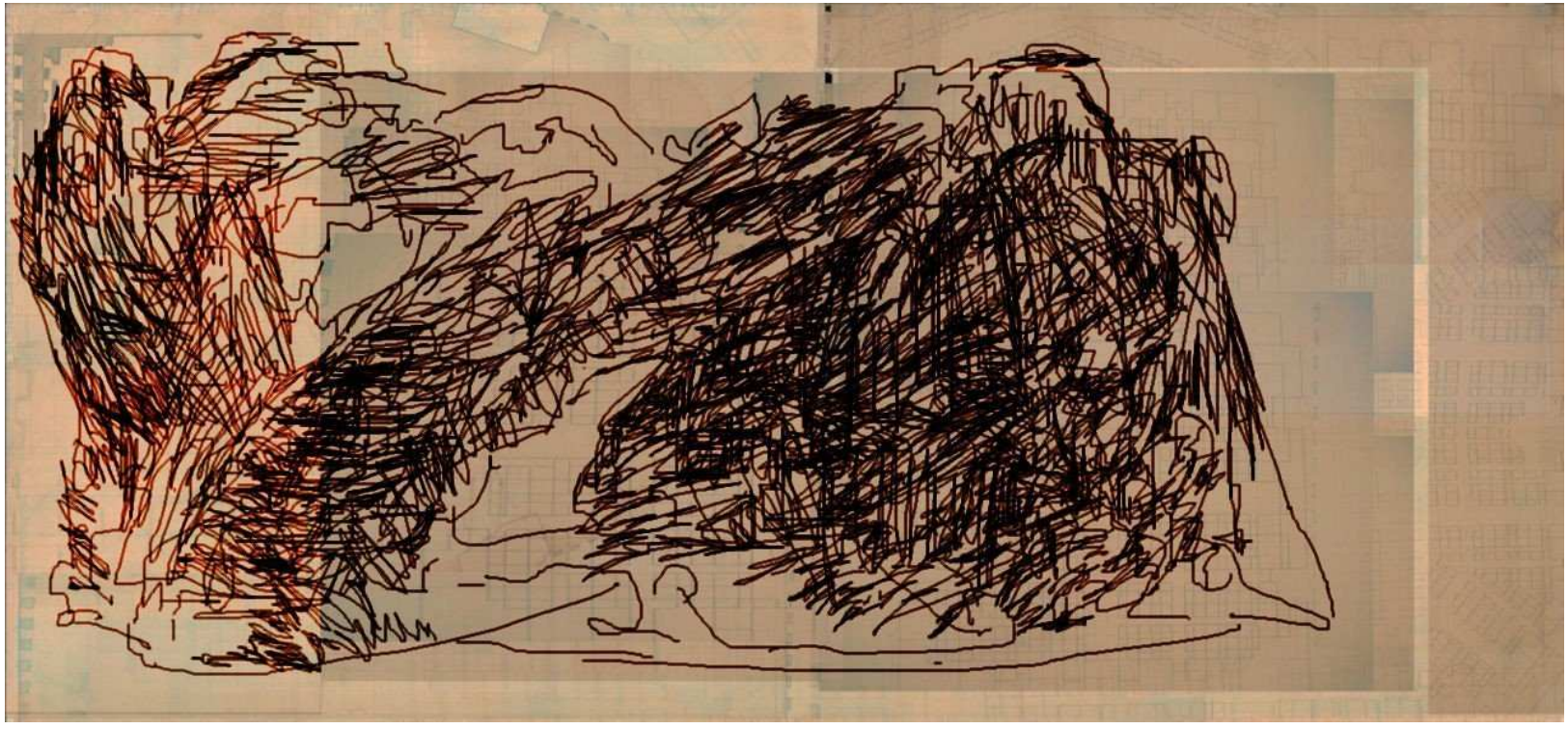
SamabhyuddaraNa

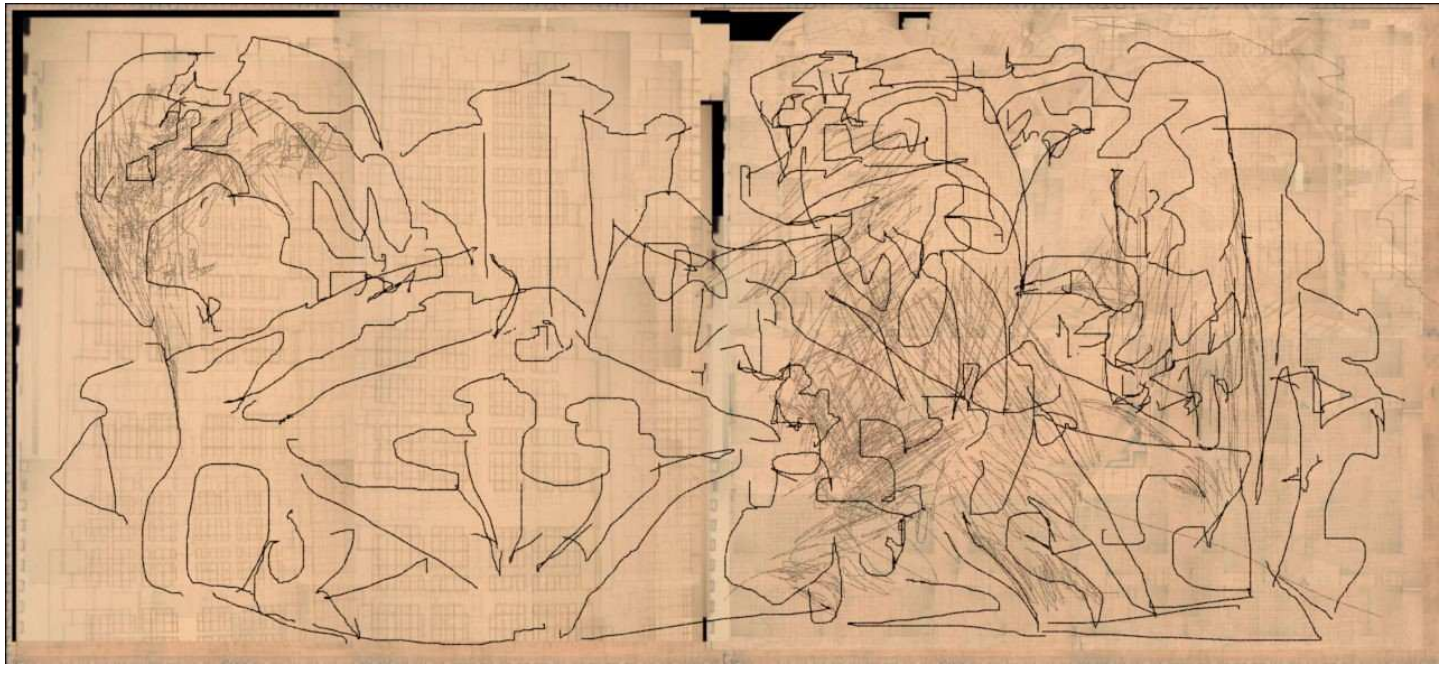
(drawing out)


COVERS
Panyupasthita
(
drawing nigh)

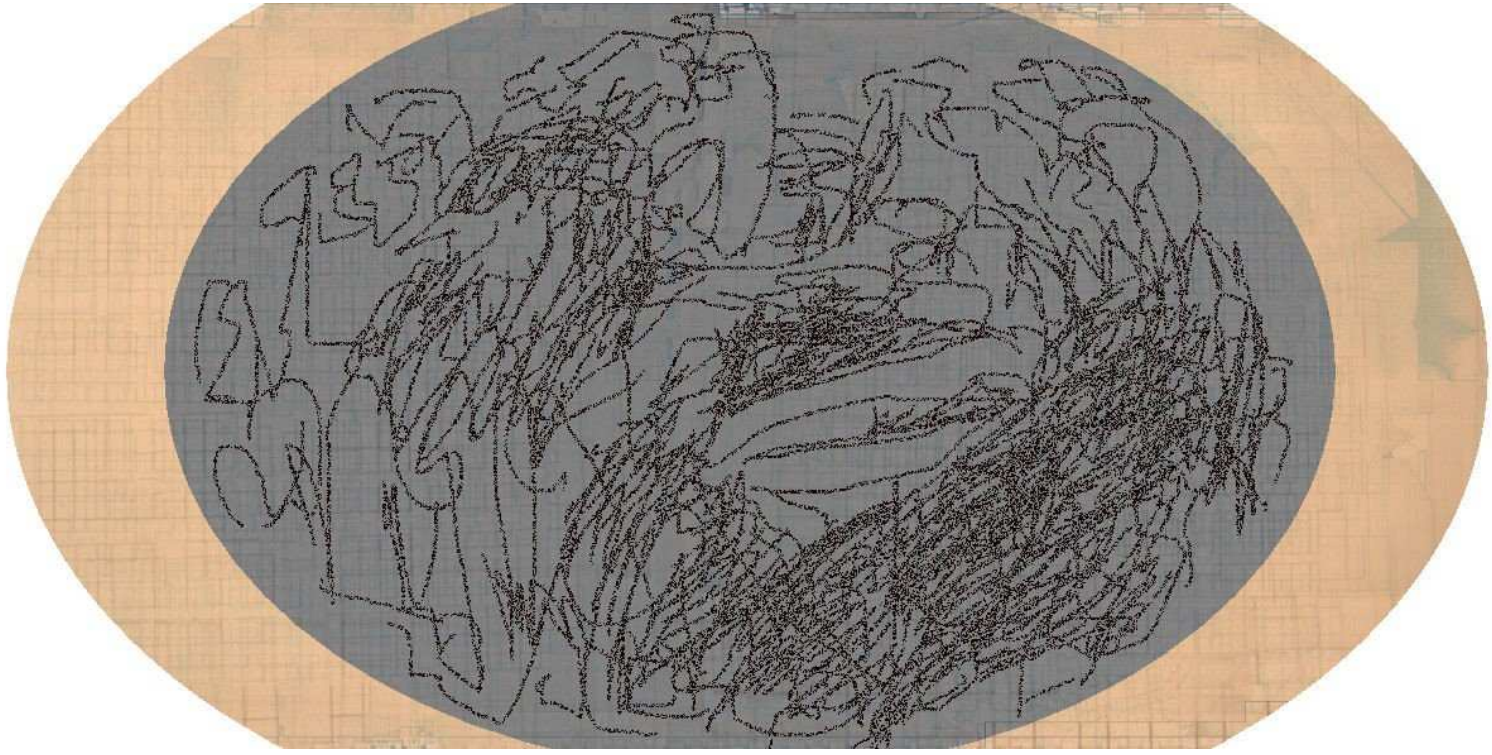


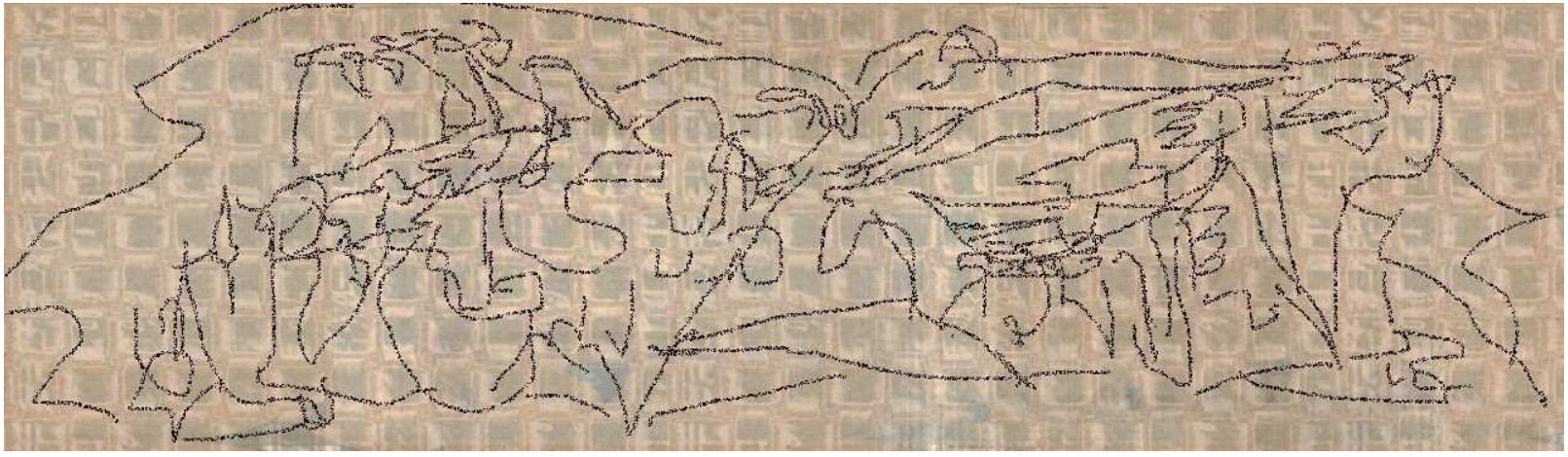
Covers:
PratisaMhAra
(drawing in)

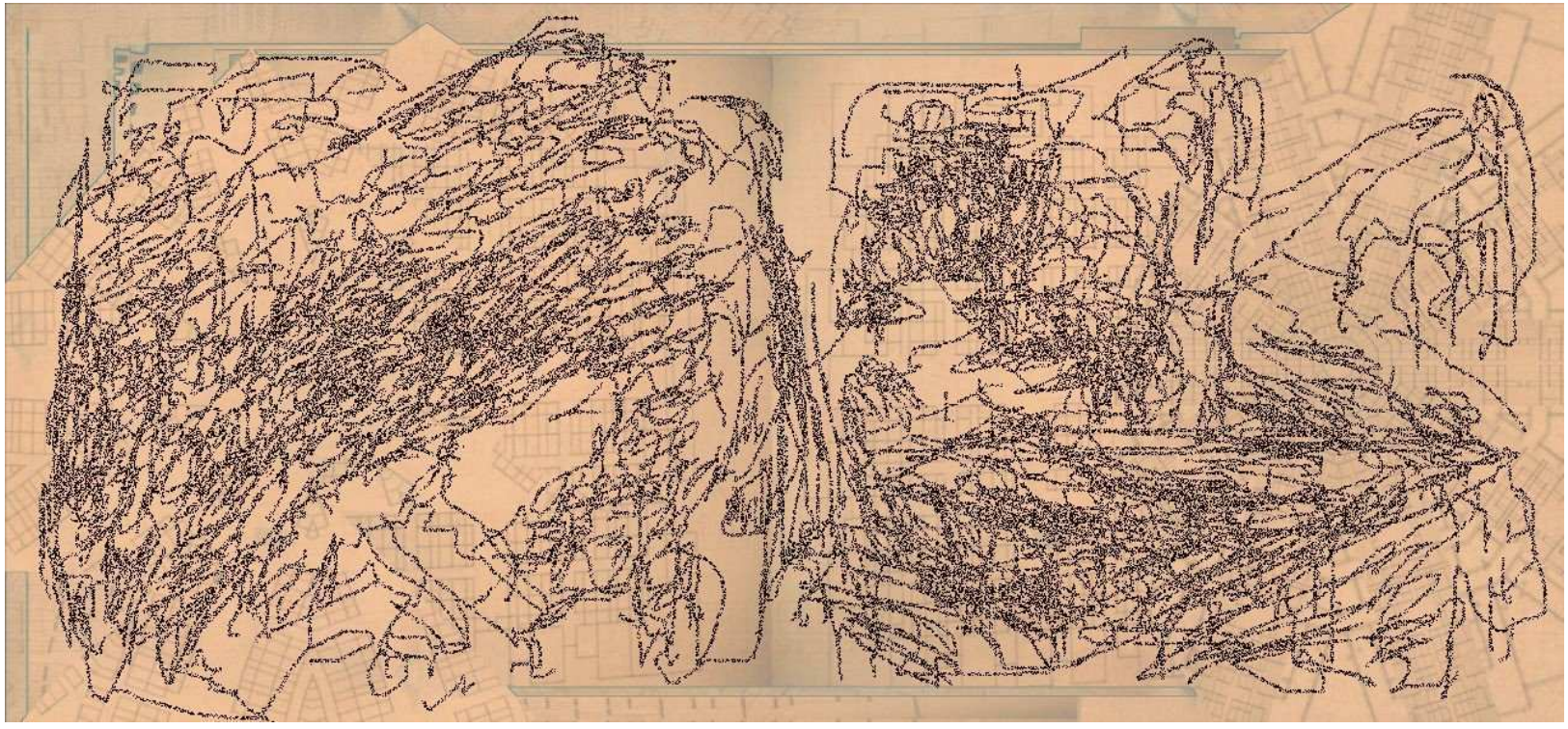


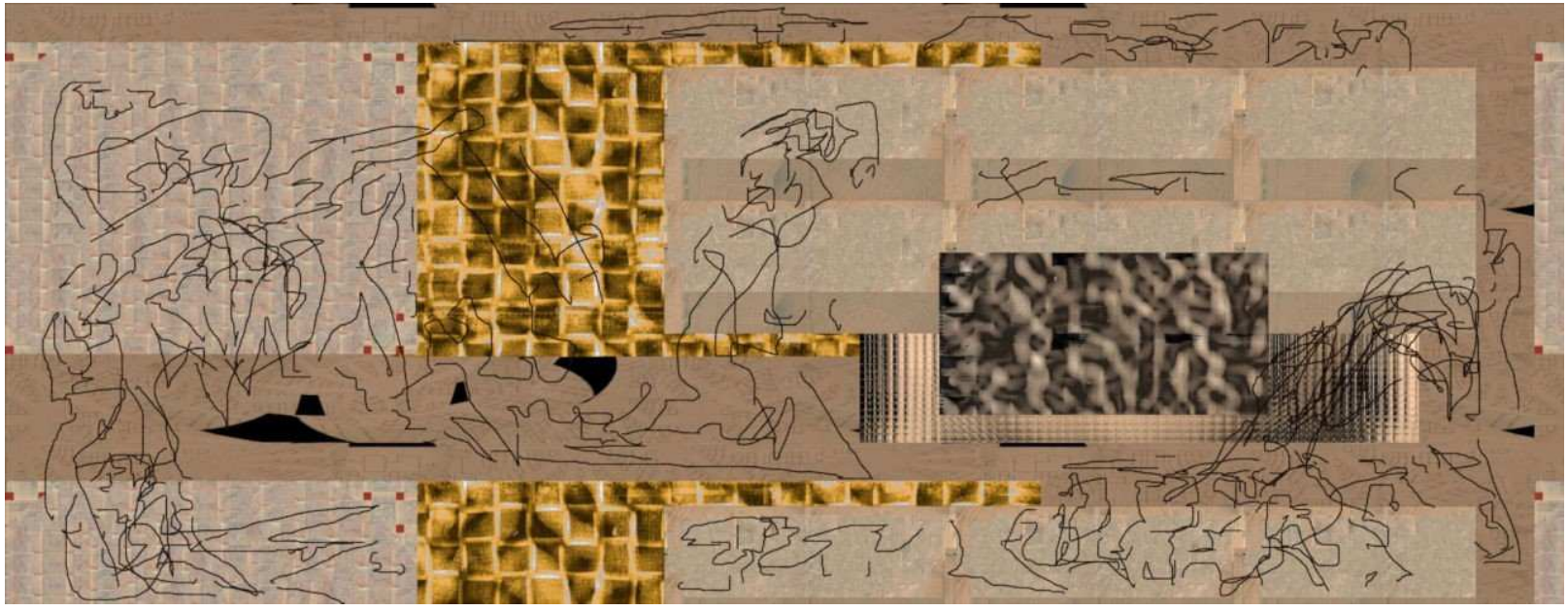


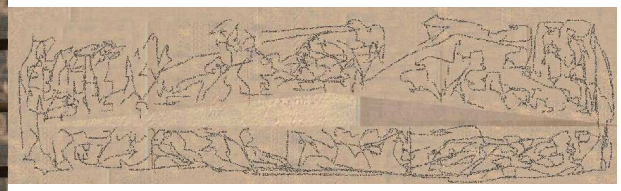
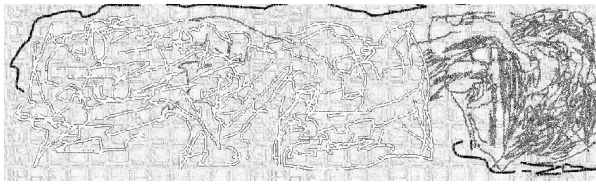
Top Topos and Topos Top Hourglass of Ramped Arch : Archive Sigla

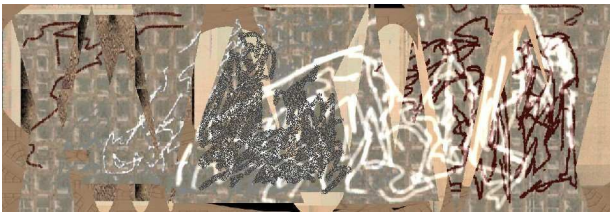
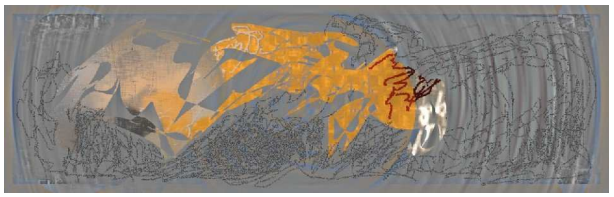
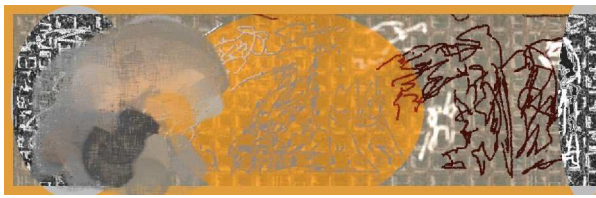








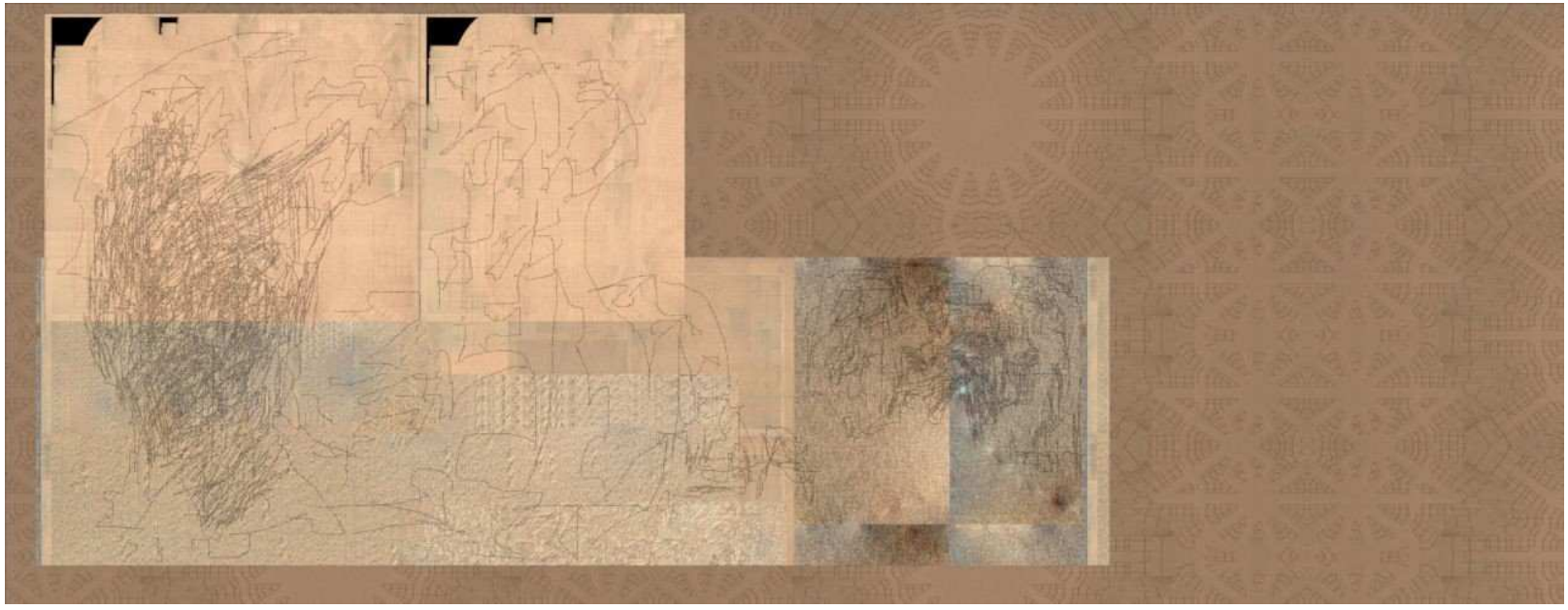
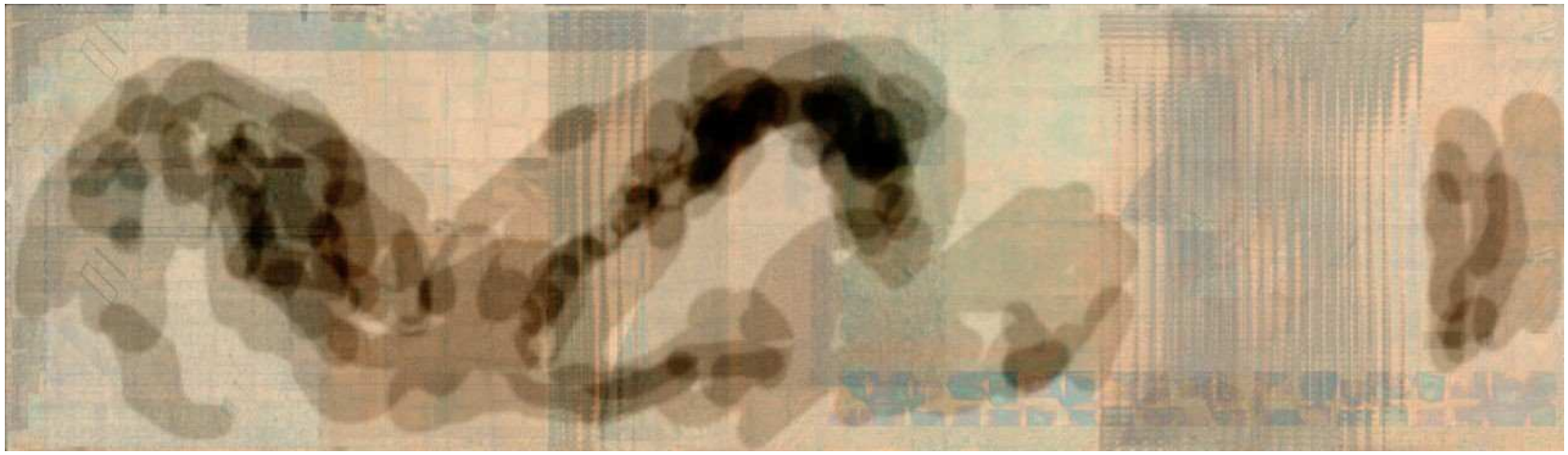
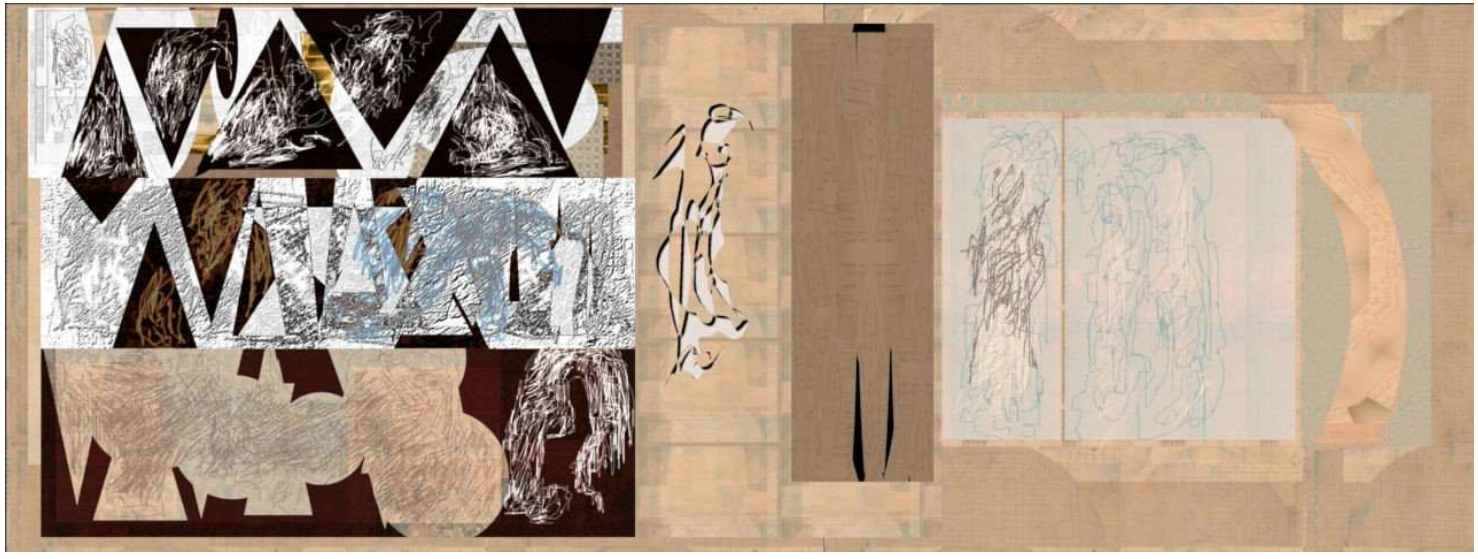


Tableau
Architectural Chapter and Brackets as Semiotic Niches through the Gates of Hell per Rodin as Intertextual Landings of The Laurentian Nexus in a present staging.





Ouddhanarana or Sanskrit word for drawing as pertaining to drawing out, or means of drawing (ways and means) is reflected in the dative sense of the Greek Oussin as in the Heraclitean fragment " as they step into the same rivers other and still other rivers waters flow upon them , and as Khan observes the dative oussin is used four times in the fragment> I take this to be reflective of the meta level of the dative case which distributes to the case of an indirect object, that is to say the potential of the meaning is given over, as in the Heidegerian Dassein or there being, to be that which is rhealizing to its next potential. The nominative case is the general topology, Michelangelo's Genesis gives the generative case, Cezanne's bathers give the dative sense of time sustained to its present variability in perception and creative moment, while Maltese's River gives the thematic or objective notion. The Greek clauses were built on the general sense of movement characterized by the 300 or so words in Sanskrit for drawing, as the underdrawing so to speak of what we understand by Rhetoric, or the presentation of clause to the flux of perception as created and received.
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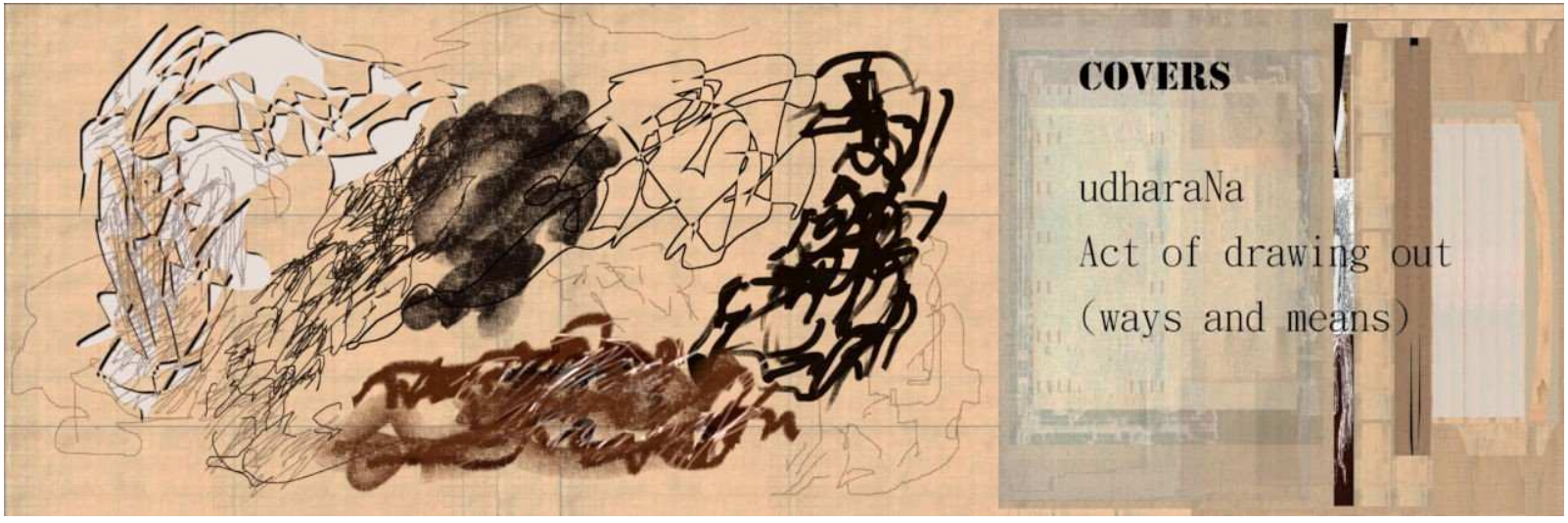
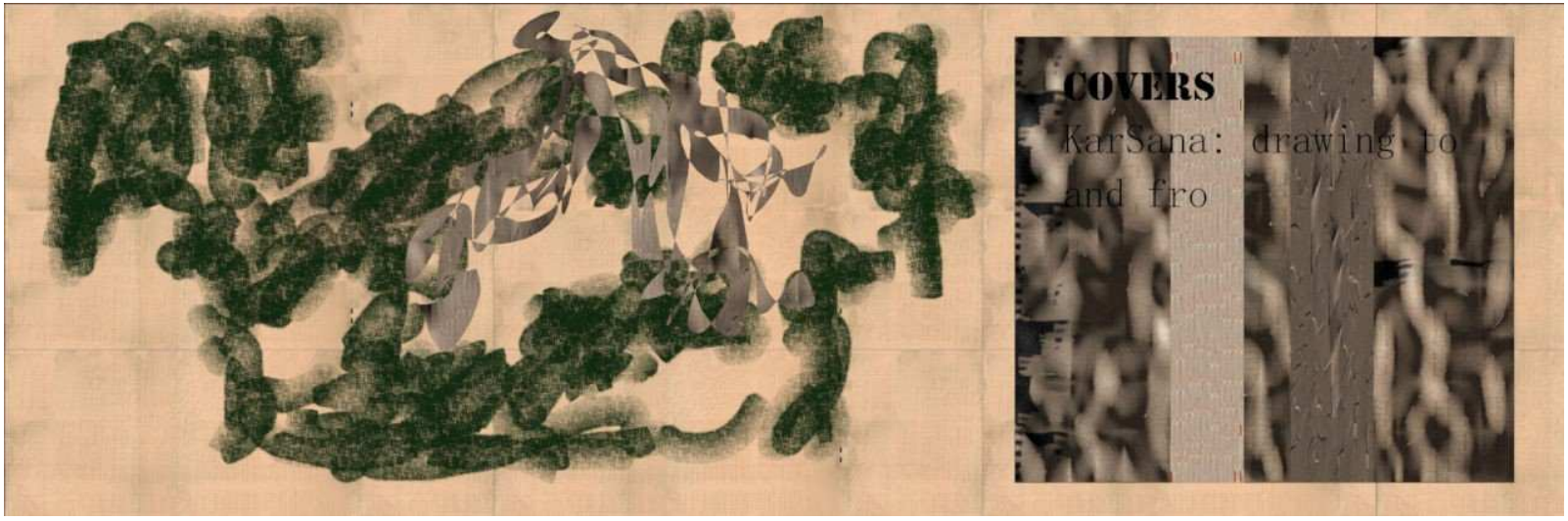
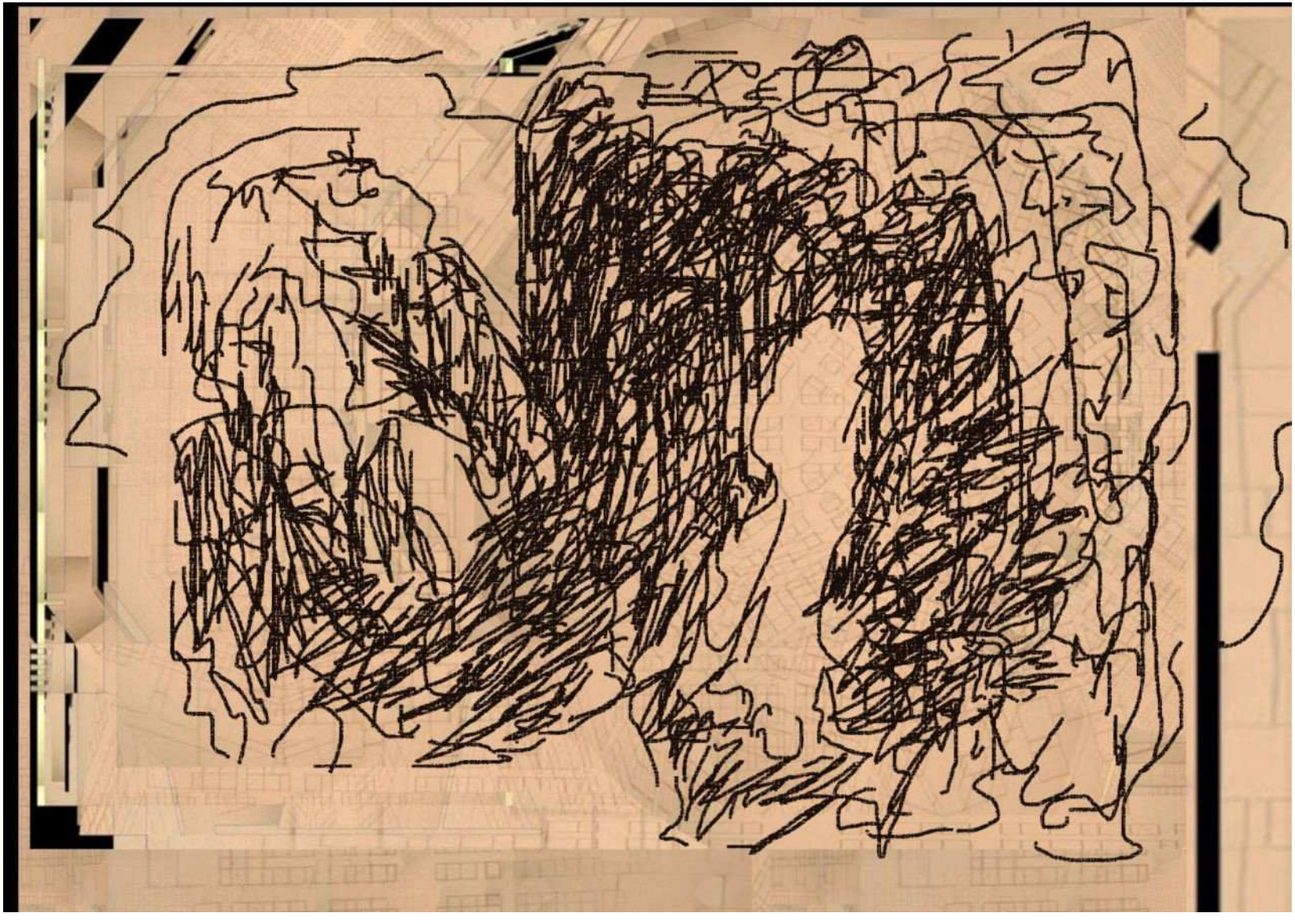
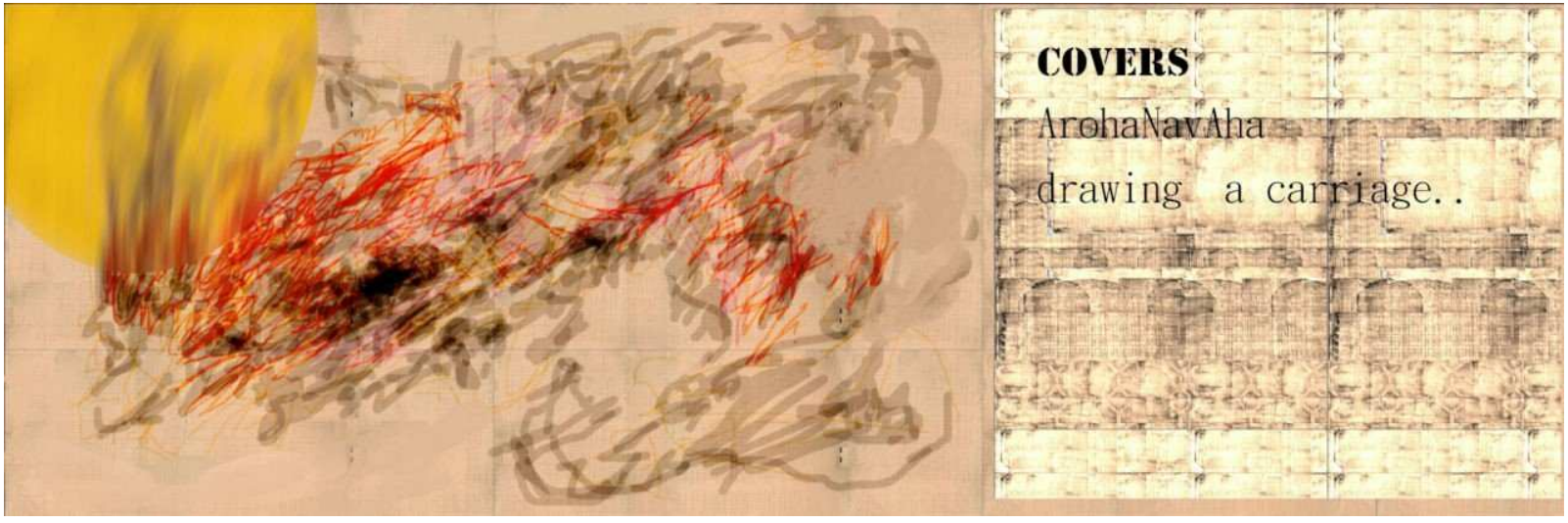
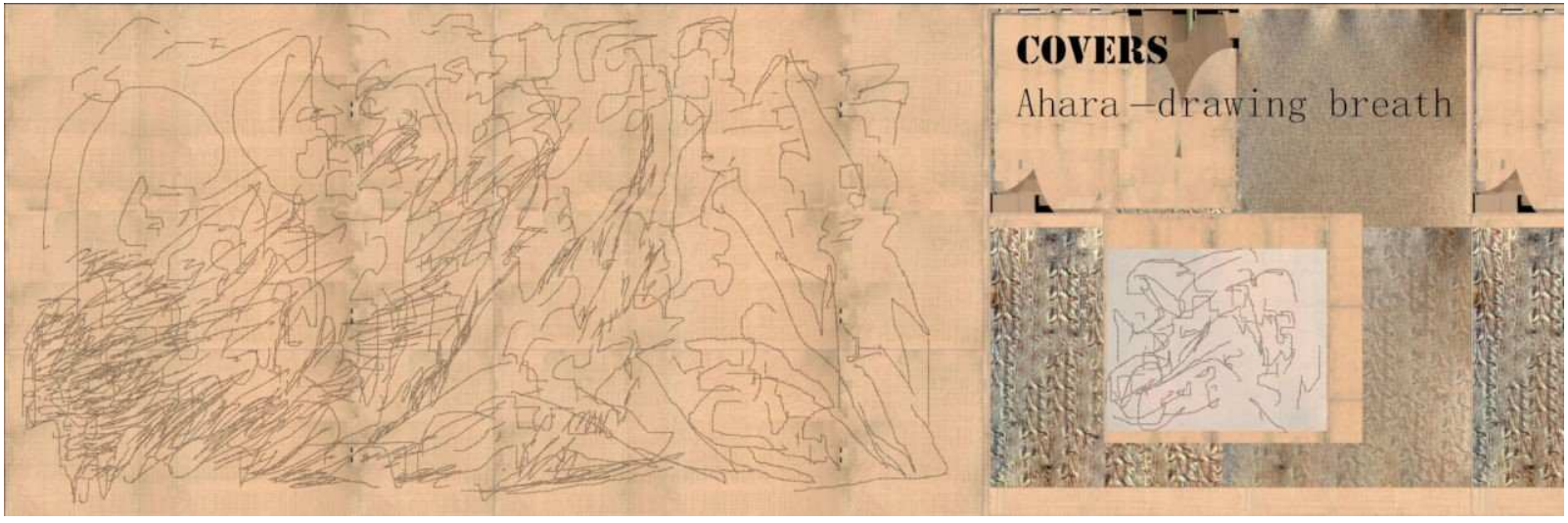

COVERS
udharaNa
Act of drawing out
(ways and means)


COVERS
KarSana: drawing to
and fro

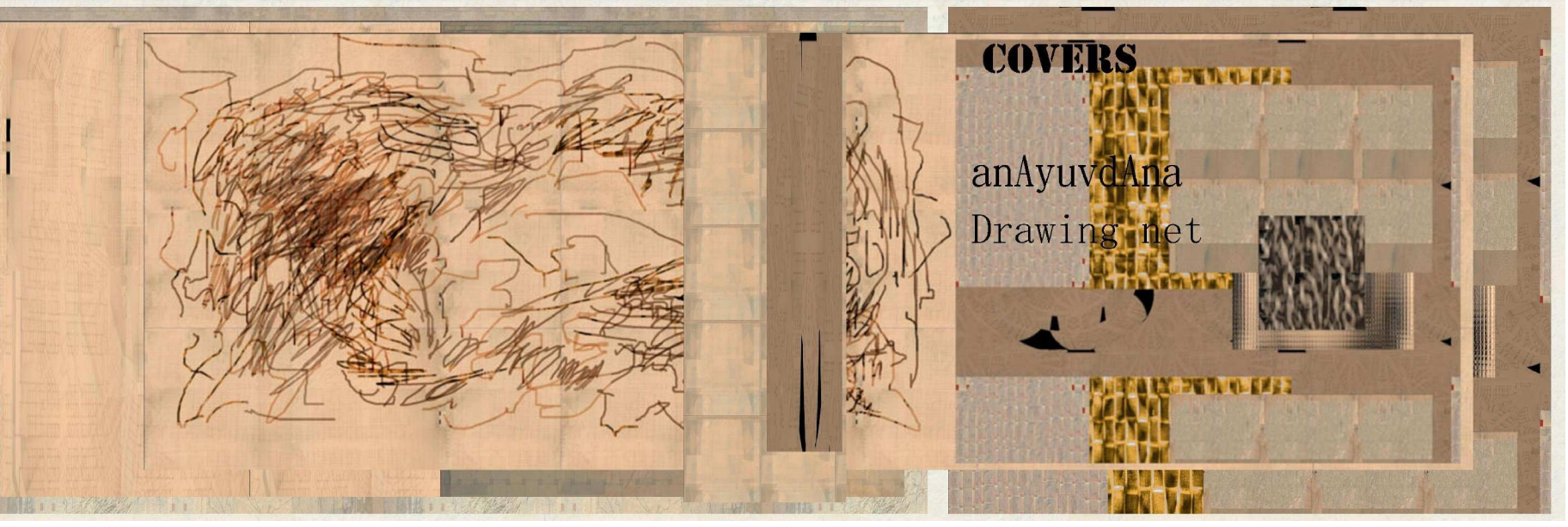


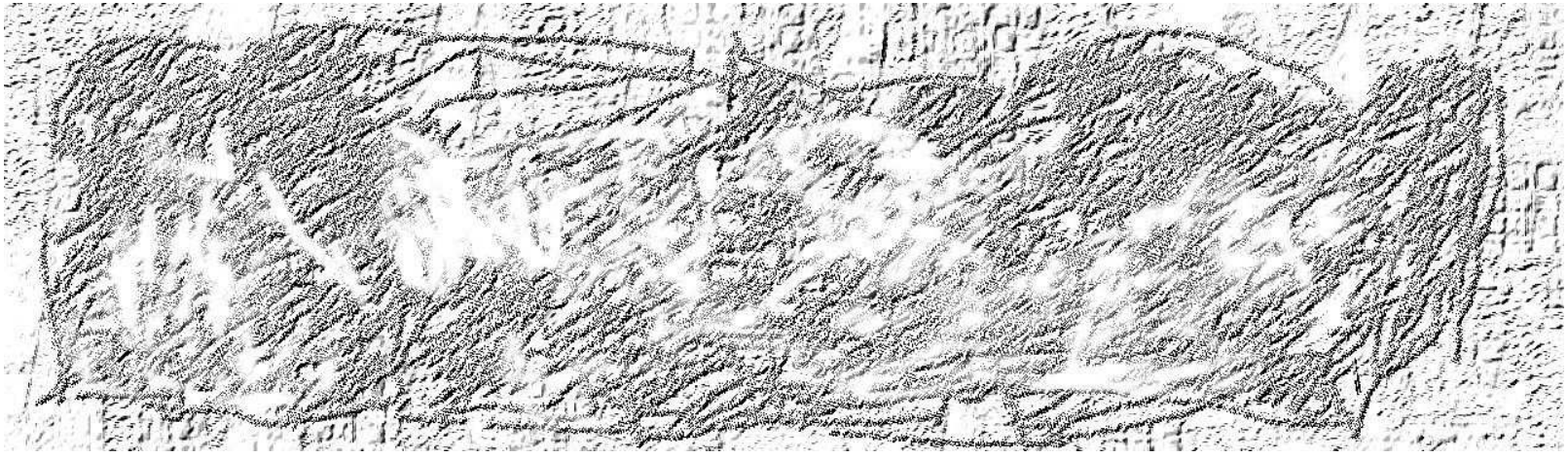
COVERS
ParAmarza : bending/drawing

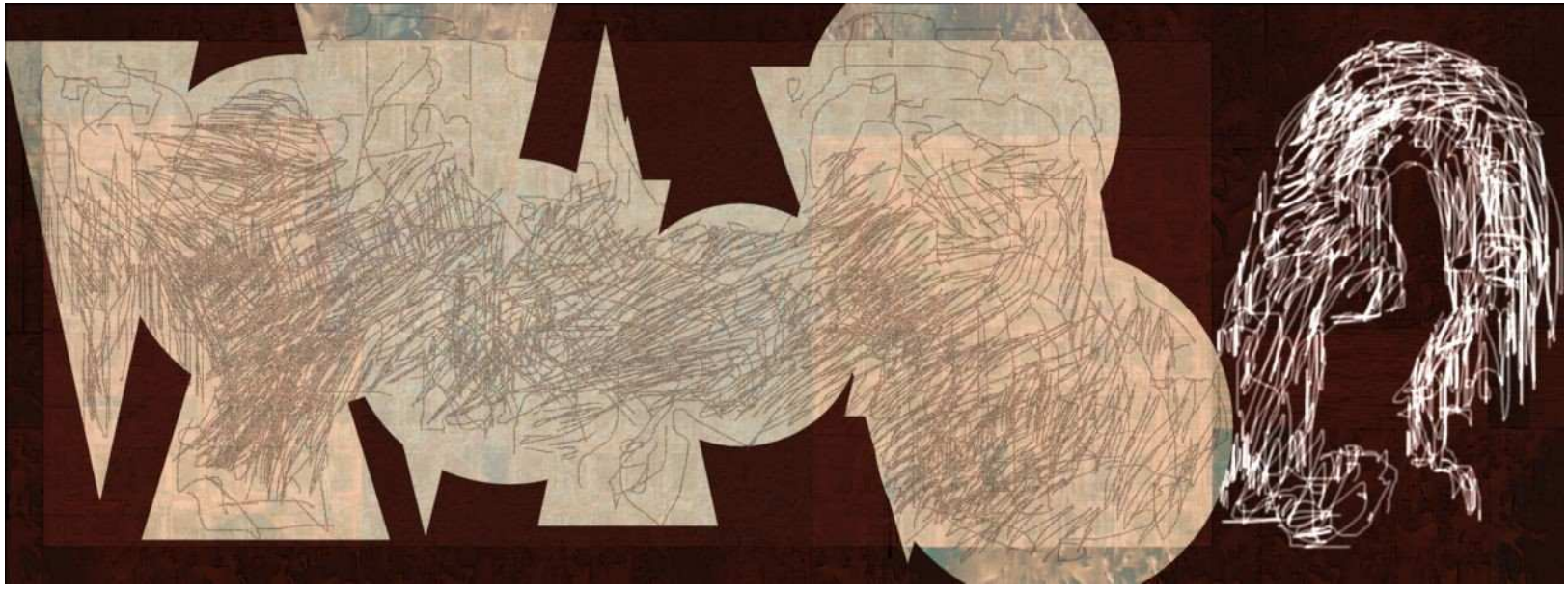

COVERS
ArohaNavAha
drawing a carriage..

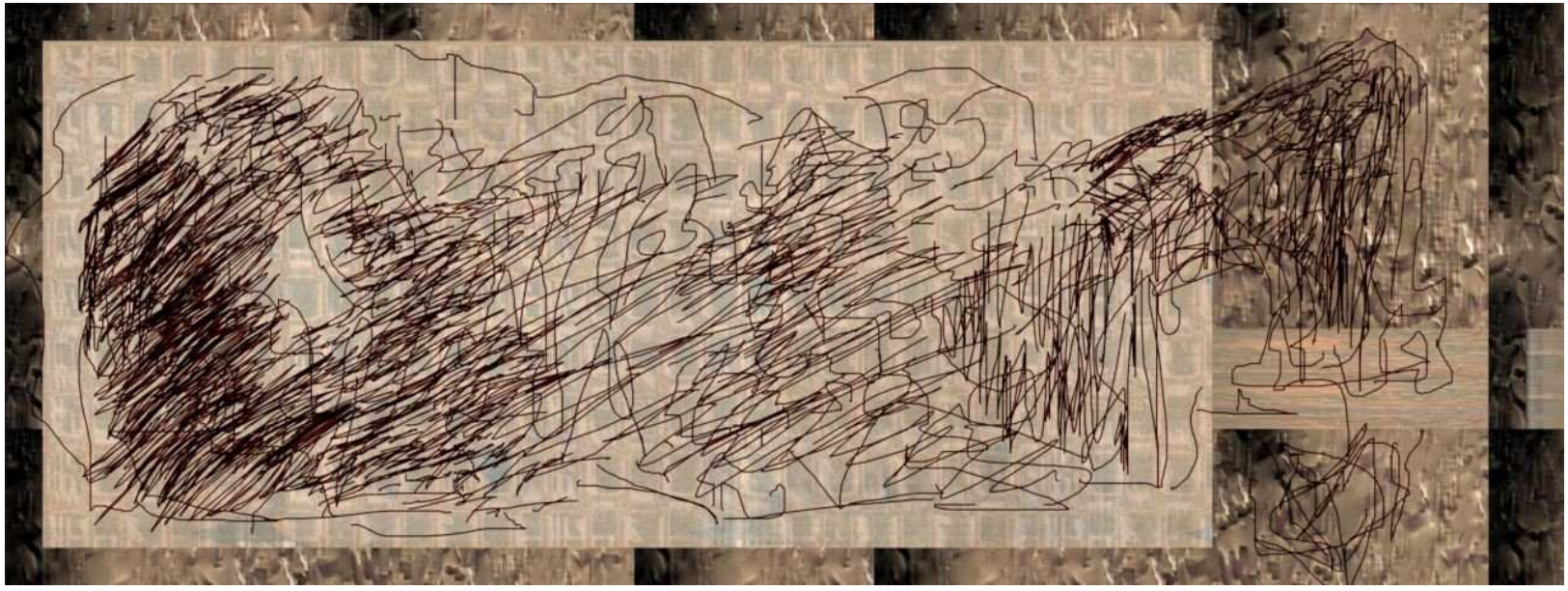

COVERS
Ahara —drawing breath

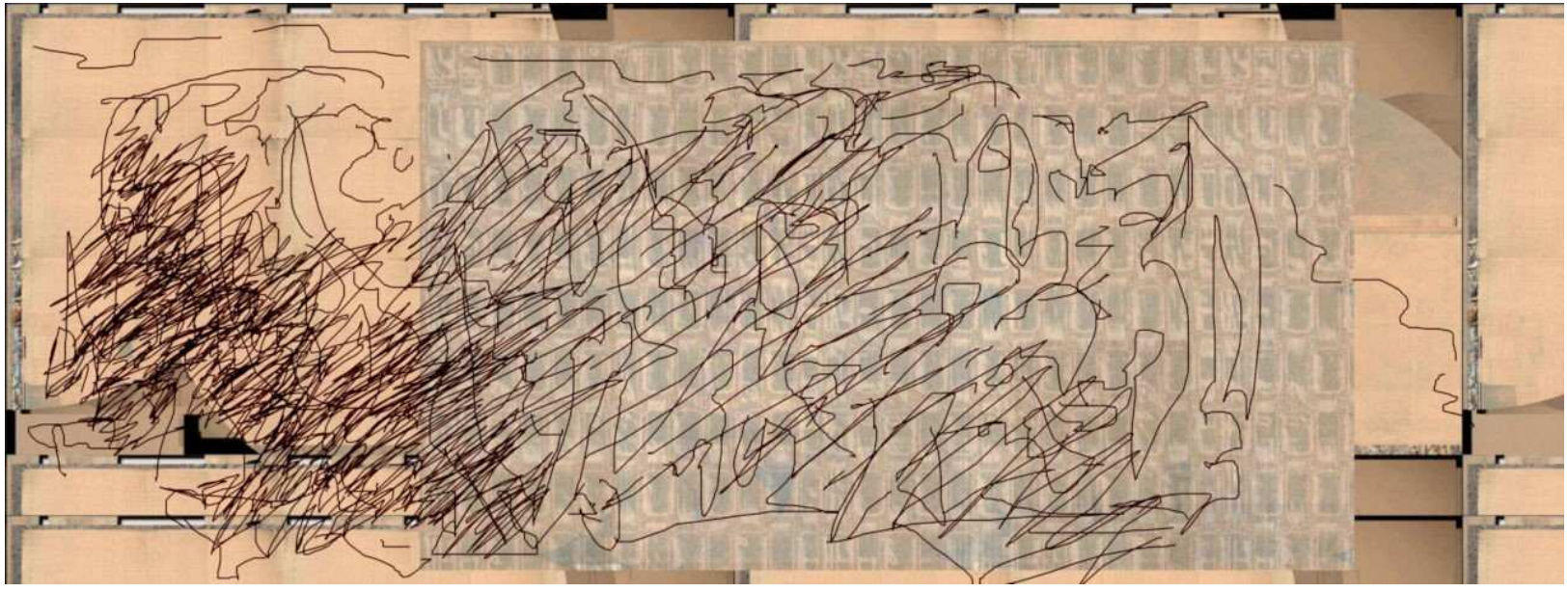
COVERS
Lipi (DRAWING_->
I.E .
Fra Fillipo Lipi

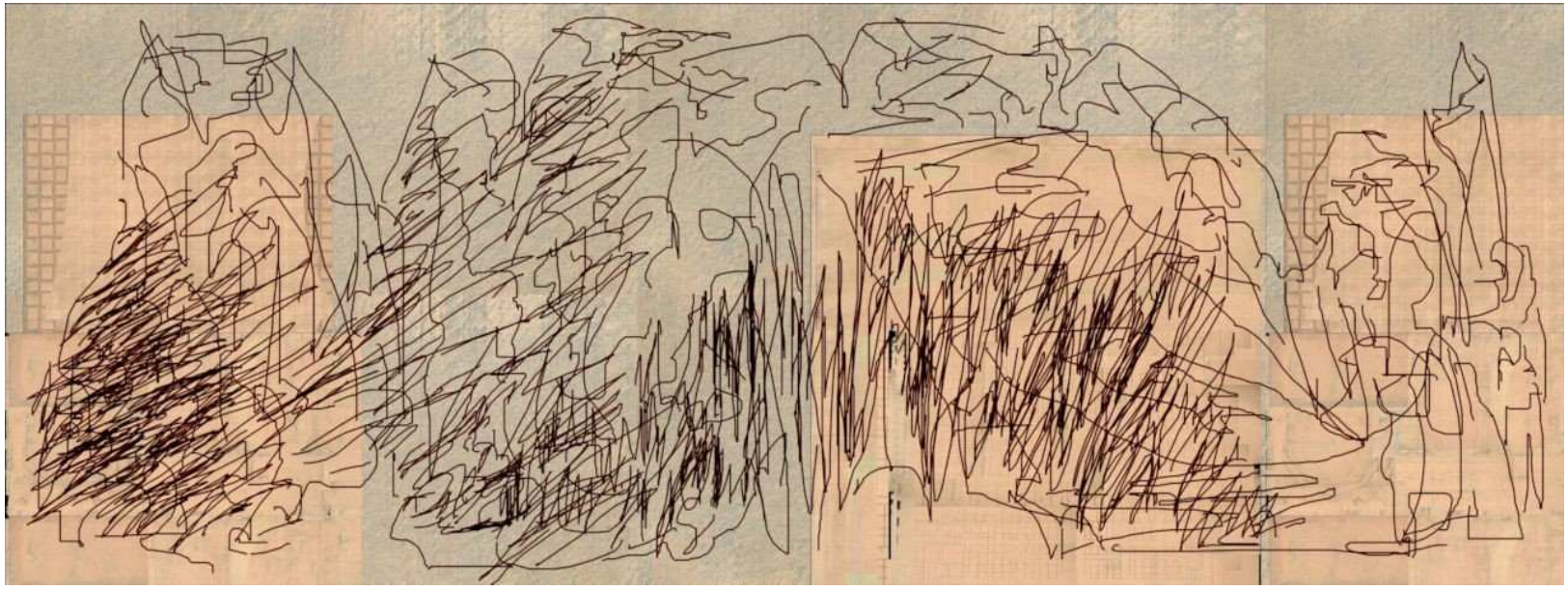

COVERS
anAyuvdAna
Drawing net

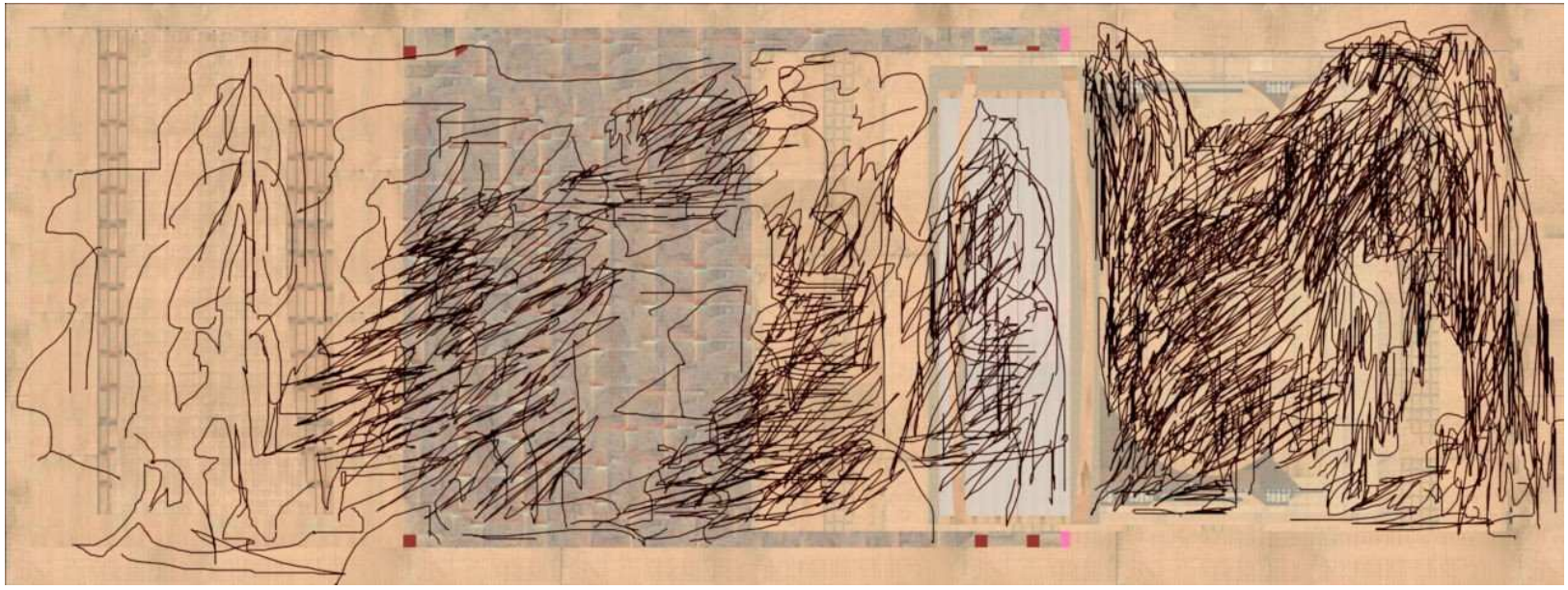


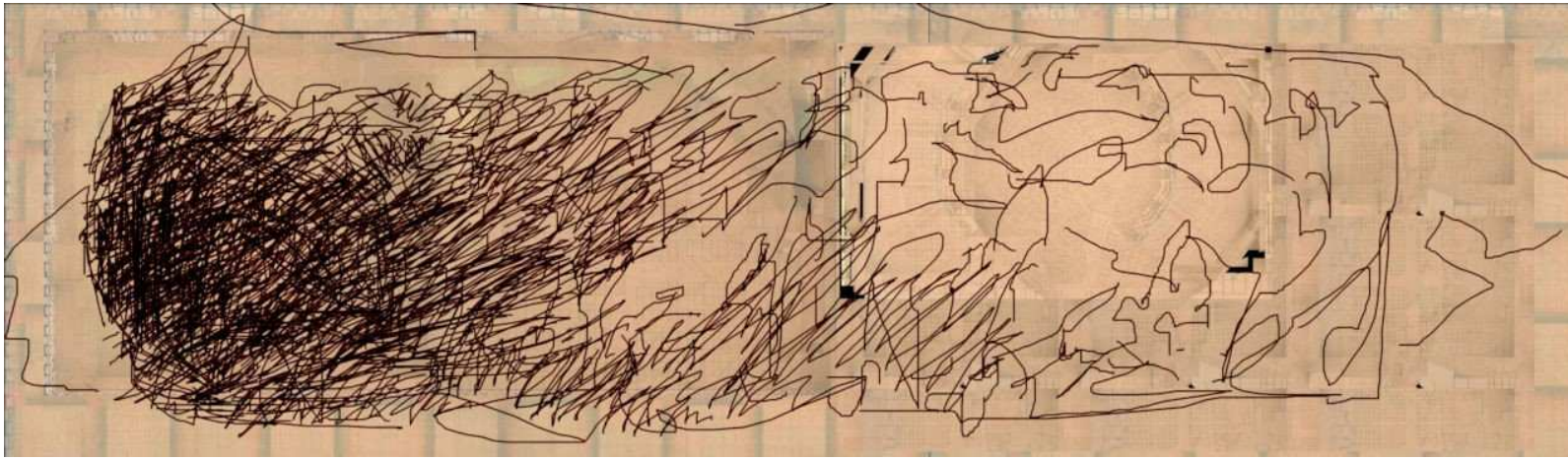


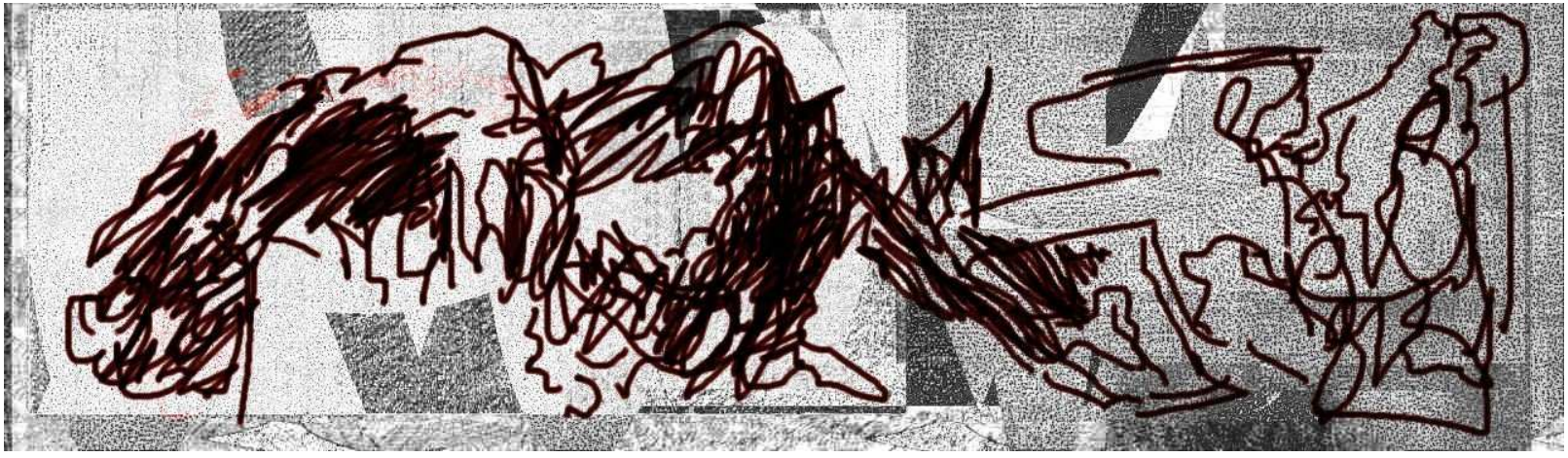


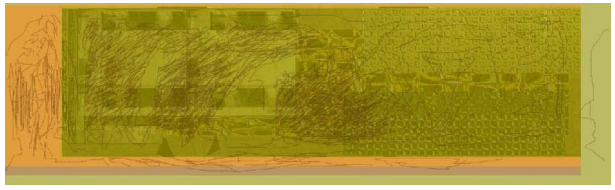


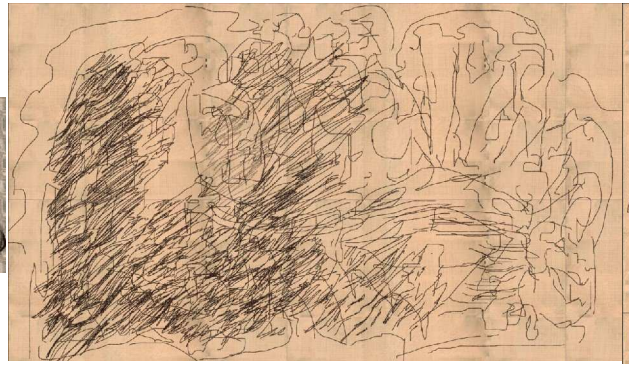
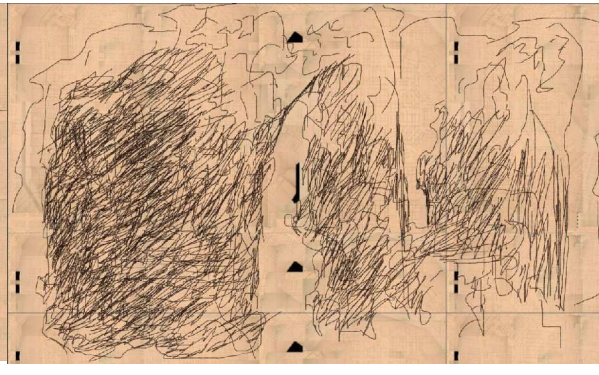


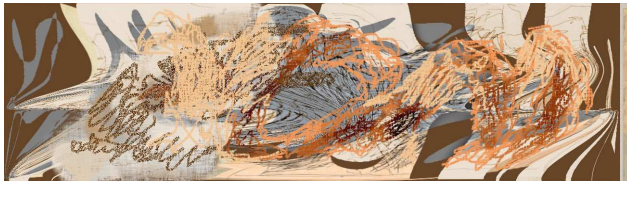


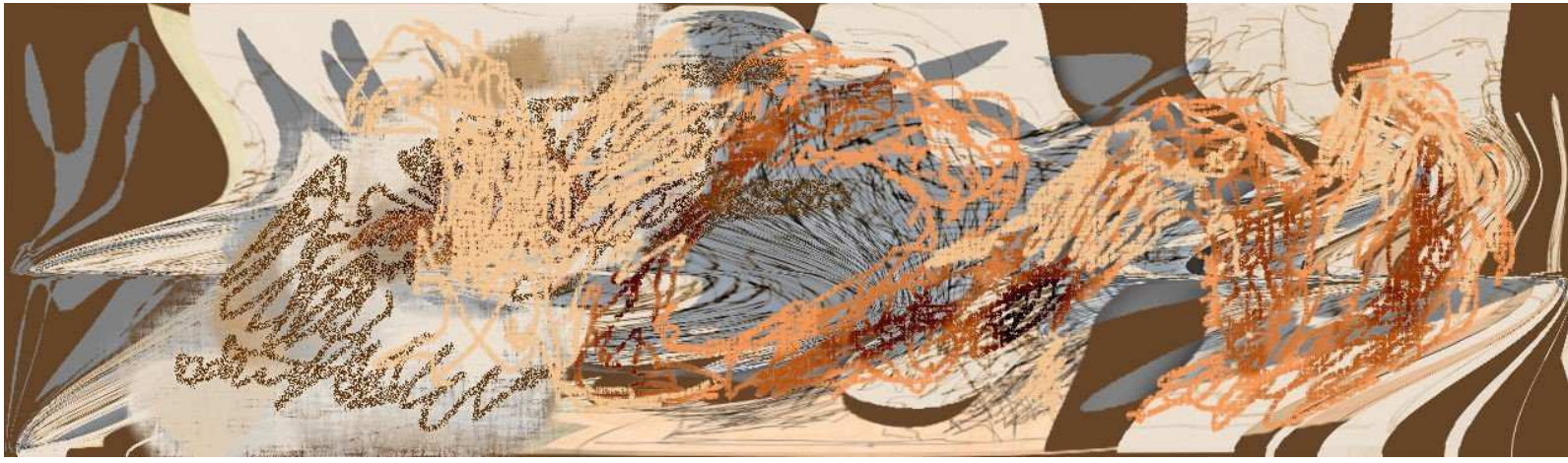


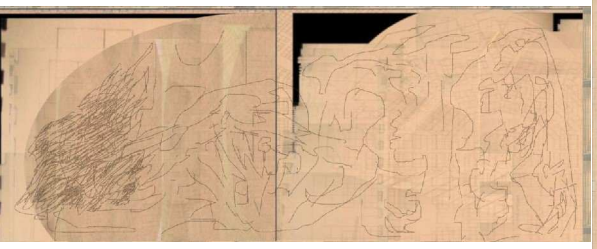


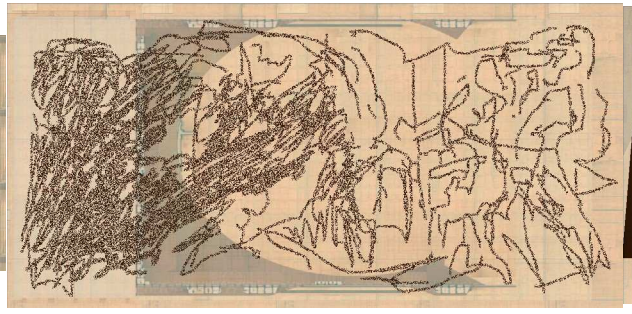


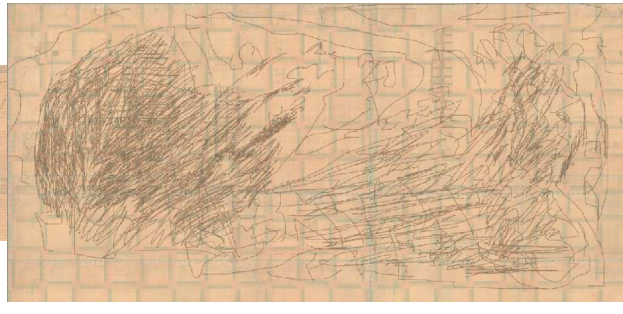



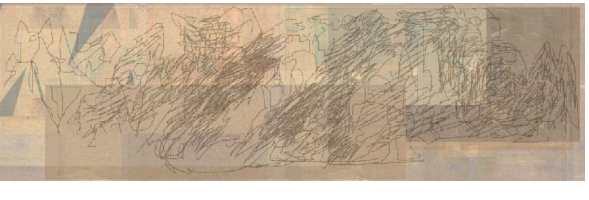


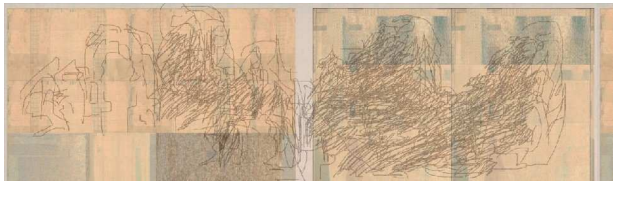


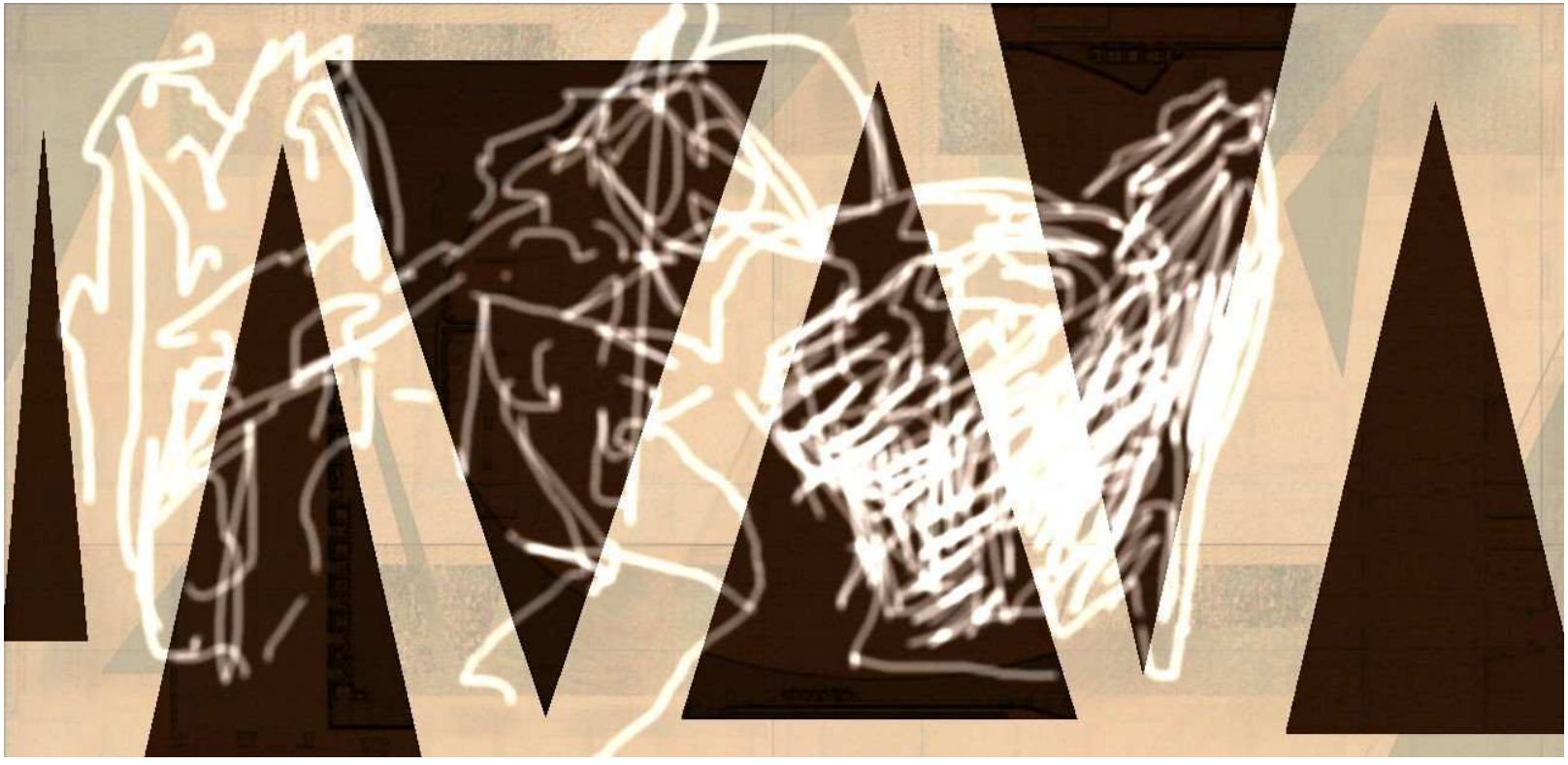


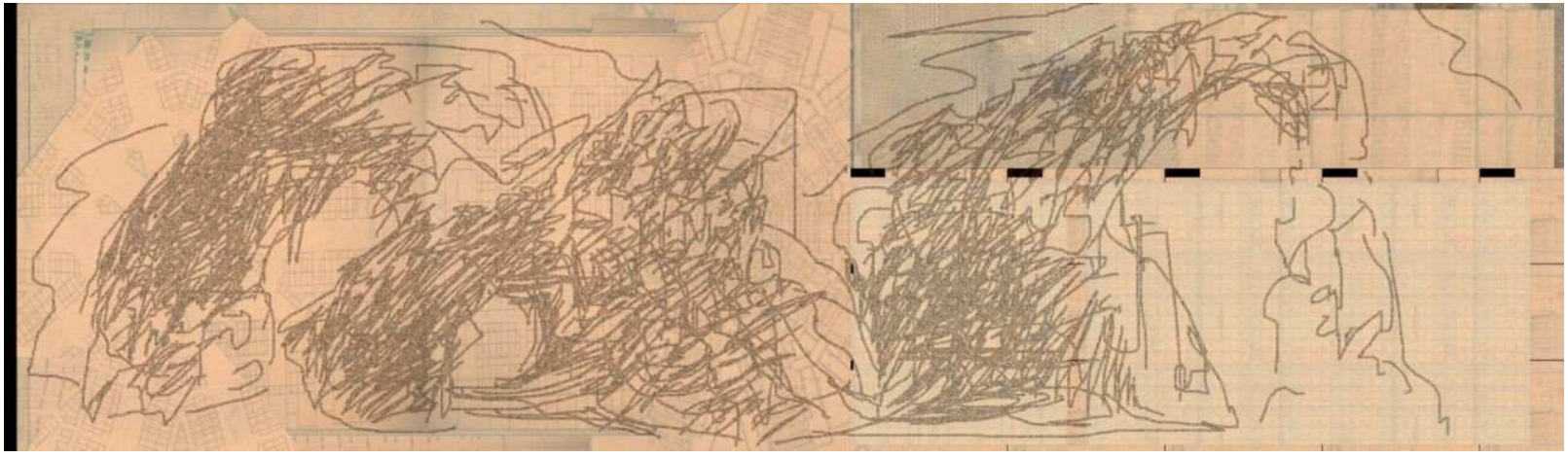


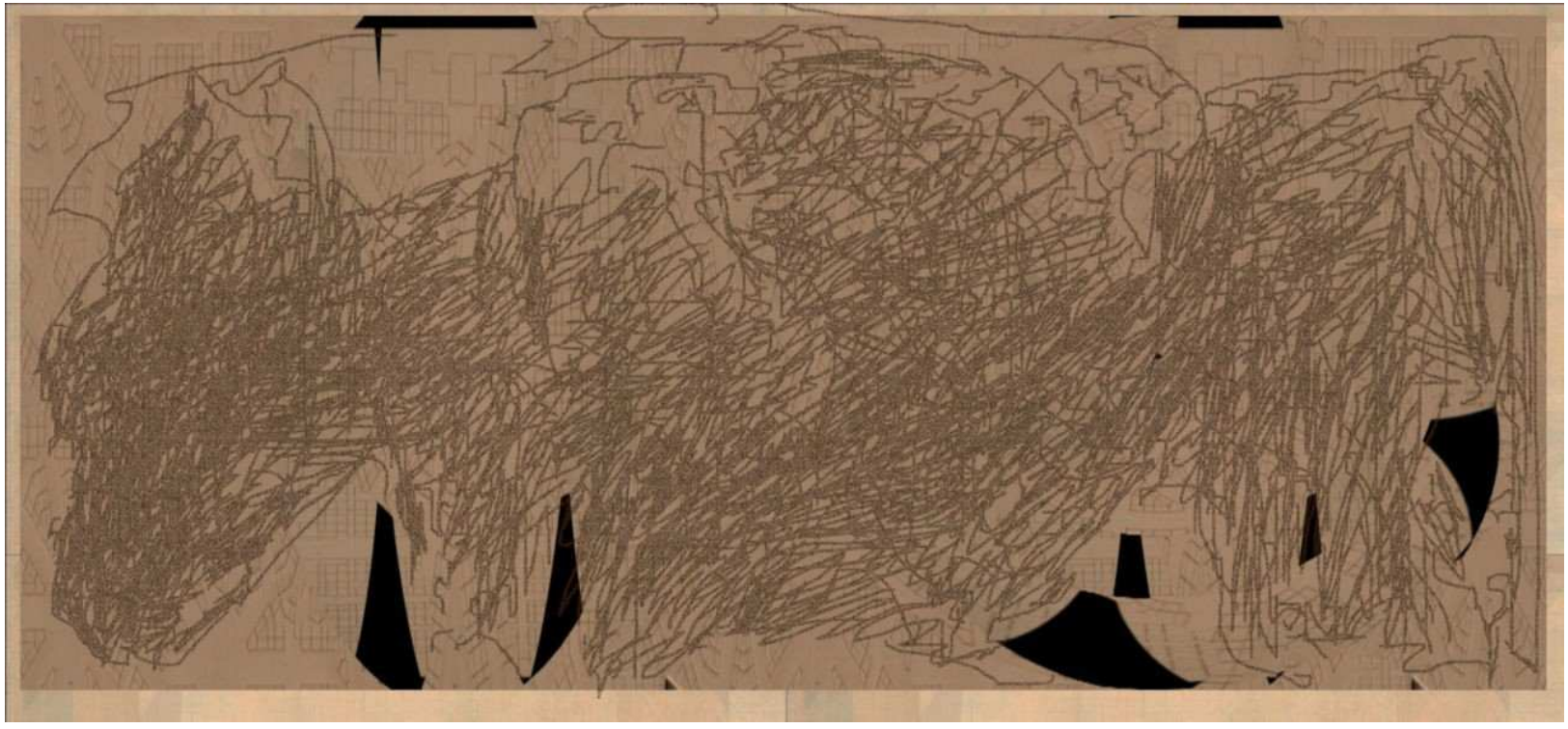


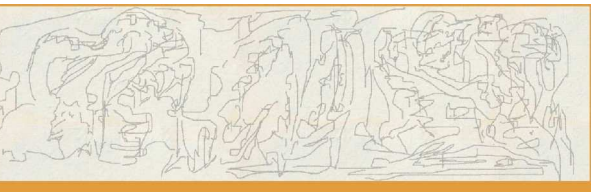


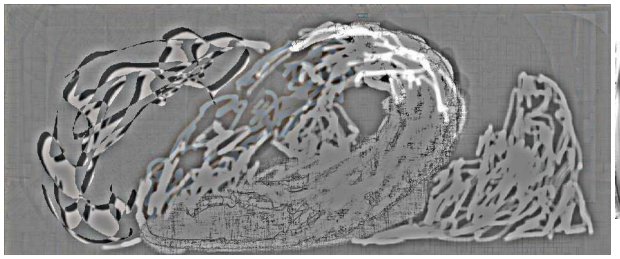


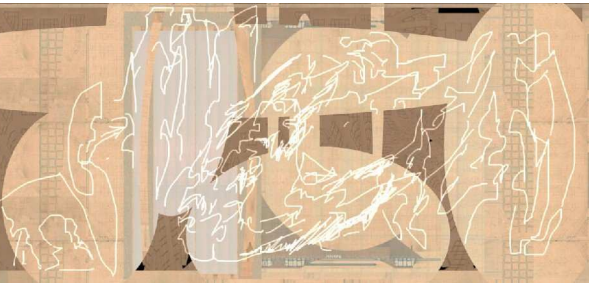


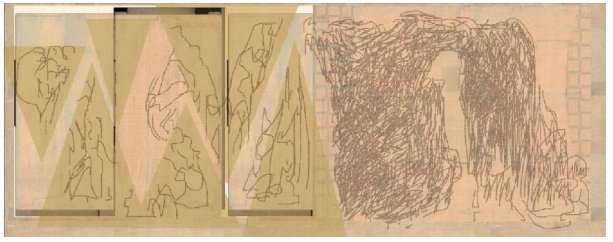


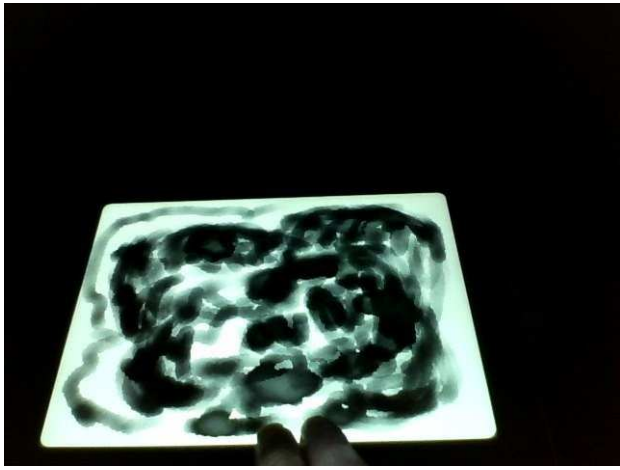


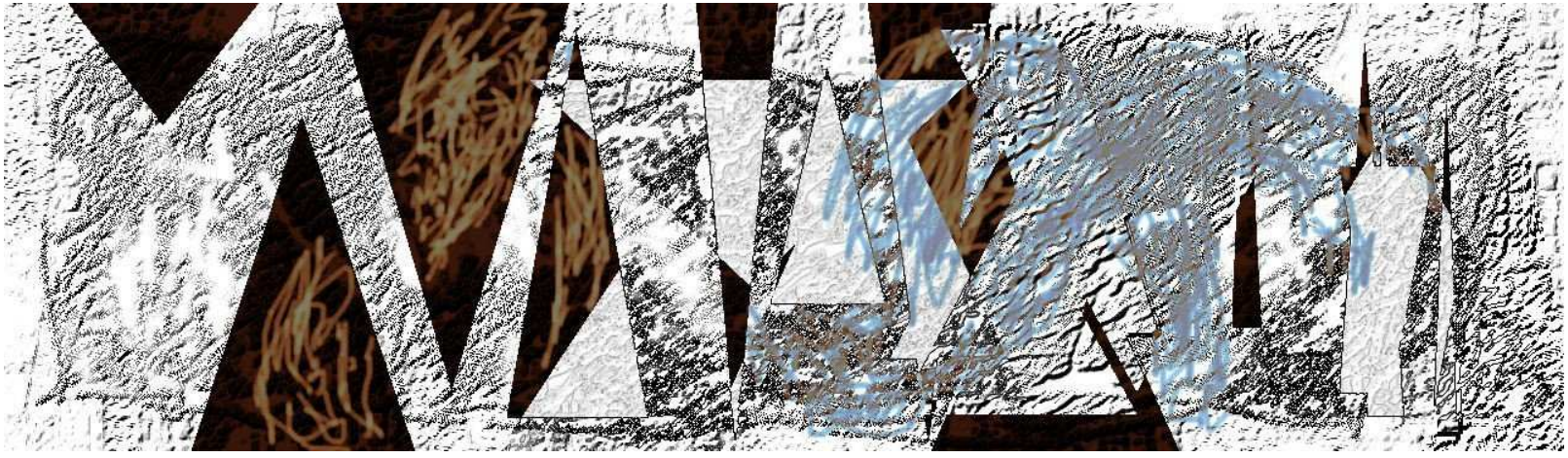




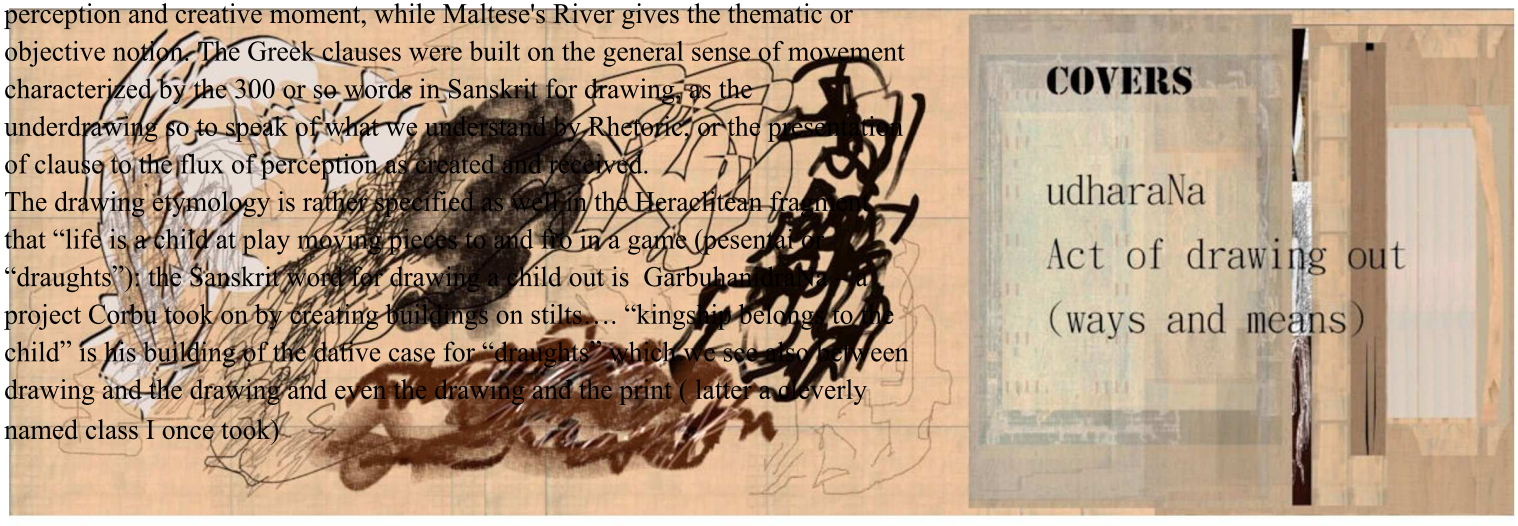








blurb

Buddha or Sanskrit word for drawing as pertaining to drawing out, or means of drawing (ways and means) is reflected in the dative sense of the Greek Oussin as in the Heraclitean fragment “ as they step into the same rivers other and still other rivers waters flow upon them , and as Khan observes the dative oussin is used four times in the fragment> I take this to be reflective of the meta level of the dative case which distributes to the case of an indirect object, that is to say the potential of the meaning is given over, as in the Heidegerian Dassein or there being, to be that which is rhealizing to its next potential. The nominative case is the general topology, Michelangelo's Genesis gives the genetitive case, Cezanne's bathers give the dative sense of time sustained to its present variability in perception and creative moment, while Maltese's River gives the thematic or objective notion. The Greek clauses were built on the general sense of movement characterized by the 300 or so words in Sanskrit for drawing, as the underdrawing so to speak of what we understand by Rhetoric, or the presentation of clause to the flux of perception as created and received.

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